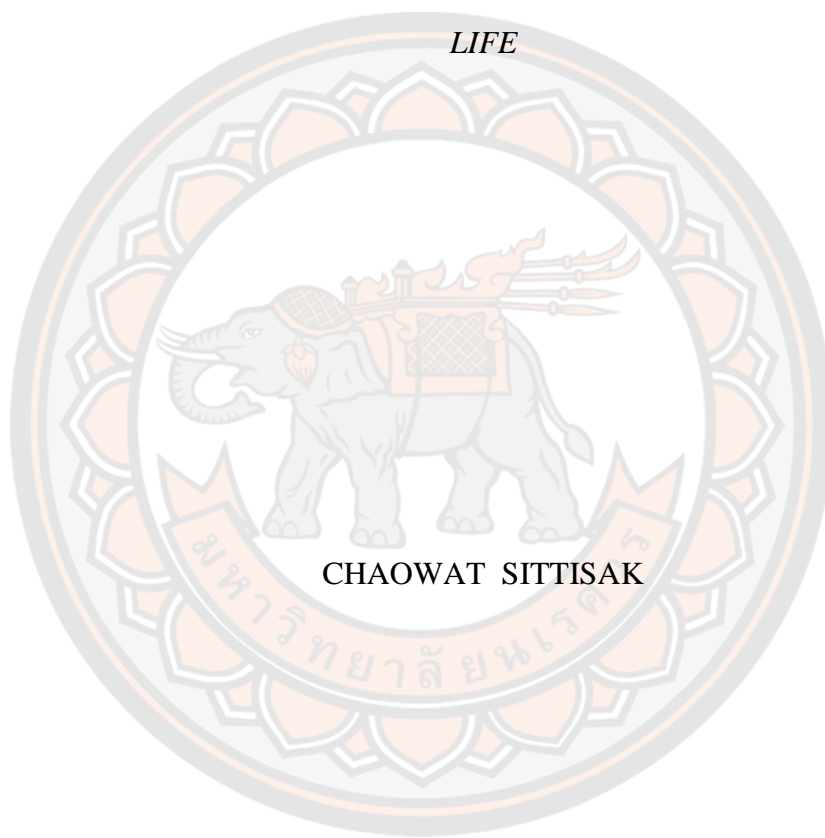




EXPLORING HOMOSOCIAL DESIRES IN HANYA YANAGIHARA'S *A LITTLE
LIFE*



A Thesis Submitted to the Graduate School of Naresuan University
in Partial Fulfillment of the Requirements
for the Master of Arts in (English)
2020
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Thesis entitled "EXPLORING HOMOSOCIAL DESIRES IN HANYA
YANAGIHARA'S *A LITTLE LIFE*"

By CHAOWAT SITTISAK

has been approved by the Graduate School as partial fulfillment of the requirements
for the Master of Arts in English of Naresuan University

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ABSTRACT

This research study aims to analyze Hanya Yanagihara's novel *A Little Life* focusing on the male-to-male homosocial relationships and desires of the focal male characters in relations to the protagonist, Jude St. Francis, in terms of their influences and contributions to the protagonist's representation, identity and personality in a variety of contexts. The research study illustrates that the homosocial and homosexual desires Jude expressed, either hostile or affection, were mainly stimulated and influenced by his past childhood experiences, his psychological condition and trauma at different times in his life, his libido and affections from other men from his childhood up until his death. The analysis has also shed some light on the political processes of marginalization and hierarchization that are mainly constructed through the incorporation of a man to subordinate another man or boy at the individualistic level consisting of sexual objectification, verbal abuse and corporal violence. The research analysis of the influences of the homosocial relationships between Jude St. Francis and the other focal characters yields an illustration of a life of Jude whose identity, sexuality, mentality, self-representation and homosexual and homosocial desires with other focal men did not accidentally and randomly occur but were influenced by the contributions of the intimacy with these characters since Jude's childhood up until his death.

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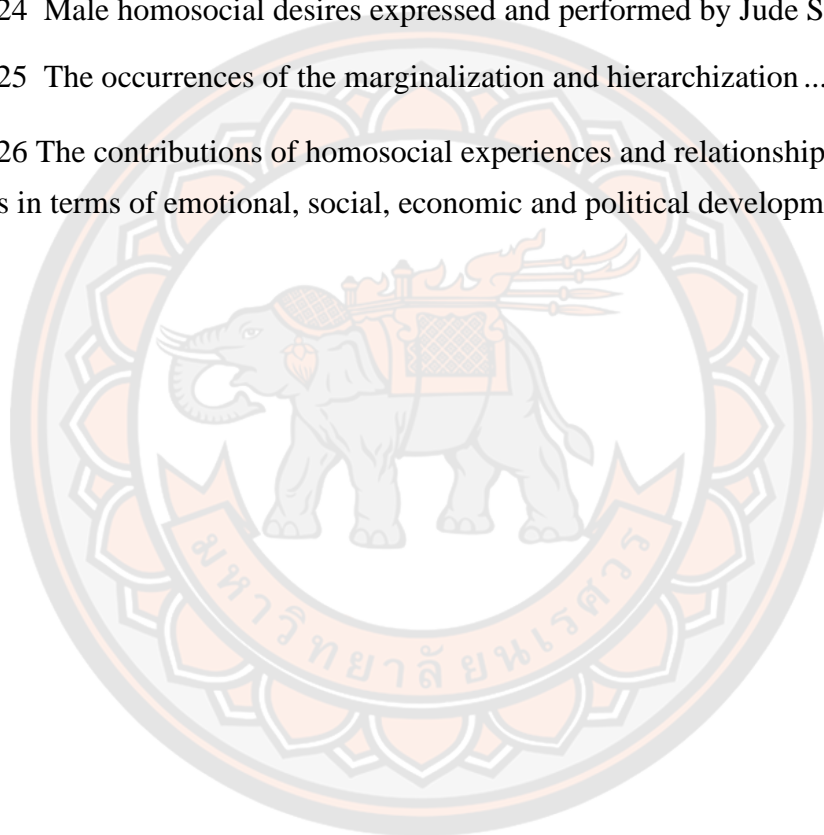
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CHAPTER I

INTRODUCTION

Rationale of the Study

In the Victorian era, the notion of homosexuality was rarely spoken of in public areas such as in newspapers and legislation. Even medical journals resisted speaking about this notion. The ignorance of public discussions of homosexuality assisted to maintain the appearance of Victorian masculinity even though in reality masculinity and homosexuality could not always be mutually excluded. Undoubtedly, masculinity played an important part for one to be socially accepted. Being masculine at that time meant being married and being able to support one's family, socially and financially. Consequently, the inability to do this; that is to get married and provide for one's family, was considered unmasculine and, therefore, socially unacceptable (Brady, 2005).

Since heterosexuality was a social norm, providing privileges to 'masculine' men marrying feminine women, homosexuality in the Victorian era was inevitably marginalized. When the Victorian British society was forced to face with evidence of homosexuality such as in Oscar Wilde's sodomy trial, the men involved were ostracized, vilified and cast as unusual aberrations beyond the limitation of acceptable masculinity (Weeks, 2013).

Homoerotic and homosexual relationships were policed, and same-sex relationships could only be established without explicit expression of homosexuality. Only sexual practices with compulsory heterosexuality were allowed and enforced by a heteronormative society. As a result, a man could not develop an erotic and homosexual relationship with another man for fear of criminal charges, since only male friendships and heterosexual relationships were socially accepted. Consequently, a transition from homosociality to homosexuality was disrupted and made impossible by these social conditions.

On the other hand, in ancient Greece, the most widespread and socially significant form of same-sex sexual relations was between adult men and adolescent boys. It was considered a norm for an older male and an adolescent youth to develop homosociality including mentorships, entitlements and male friendships, and homosexuality as these processes were part of the nurture and education provided for a boy to grow into manhood. Still, heterosexuality was major in the Greek culture. After all, Greek male-to-male transition from homosociality to homosexuality was necessary for a boy to turn into a man performing manhood and embracing heterosexuality (Dover, 1989).

Sedgwick (1985) introduces the ideas of homosocial desire as a continuum in which same-sex relationships can be developed from nonsexual to sexual and from acquaintances to romantic partners. This homosocial continuum can be discontinued by factors such as homophobia, political institutions, hegemonic heteronormativity, patriarchy, historical periods, cultural differences prohibiting potential homosexuality and excluding homosexuality from same-sex relationships in order to maintain the male-dominated systems and masculinity and to suppress and marginalize those who are not masculine or are not performing masculine acts according to the heteronormative norms. Even in the present day, homosexual relationships are tabooed, stigmatized, and illegal in a variety of cultures and nations across the globe.

In the context of 21st century, same-sex marriage in the United States has been legalized and expanded from one state in 2004 to all fifty states in 2015 through various state court rulings, state legislation, direct popular votes, and federal court rulings. Also, the political status of gay marriage in which the marriages of same-sex couples and the marriages of opposite-sex couples are recognized as equal by the law is referred to as marriage equality. Consequently, American people can exercise their rights to legally engage or marry whomever they desire regardless of genders, sexuality, classes and races. This means that an American gay man, for example, can use his free will, as much as the laws allow, to develop any form of relationship or affection with anyone he wants without being politically disrupted or legally charged.

However, some questions remain to be answered about Sedgwick's male homosocial continuum in the 21st-century context of the United States. Do the gay men still share the same fate, psychological if not legal, with the Victorian Oscar Wilde? Do

they face any form of oppression or suppression as a result of their sexual preference? If so, from whom? Are they supported or encouraged to exercise their free wills in terms of sexuality as freely as the laws allow them to?

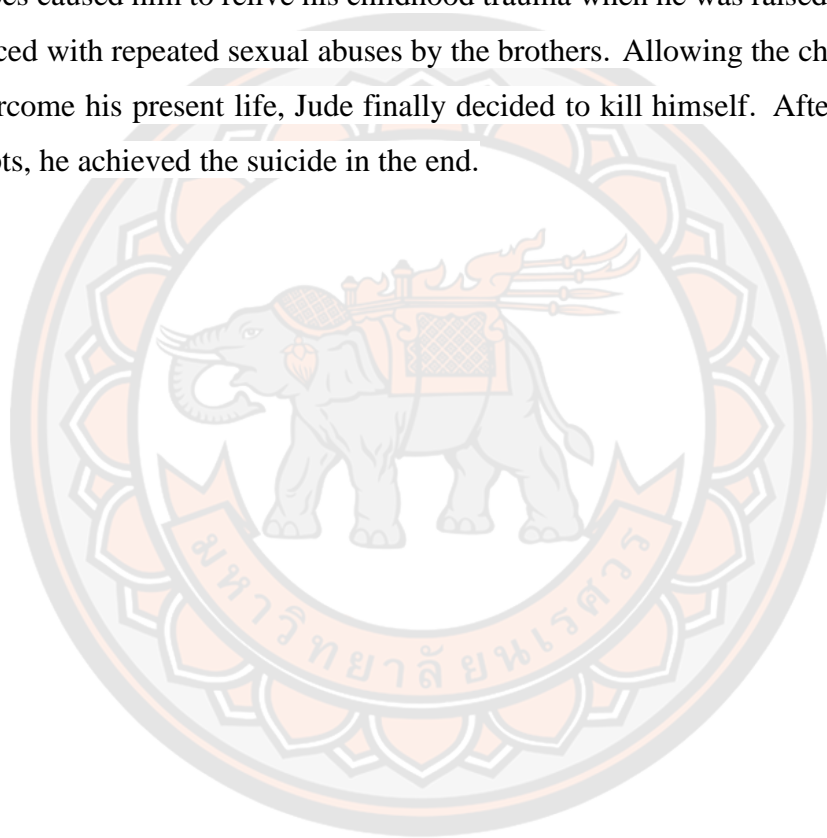
To answer the questions raised in the earlier paragraph, the researcher turned to Hanya Yanagihara's *A Little Life*, a novel portraying a life of Jude St. Francis, a lawyer and the protagonist who encountered and suffered from psychological health issues and traumas throughout his life. From his childhood to his death, Jude engaged in many homosocial, homosexual and homoerotic relationships. By placing Jude St. Francis, the focal character, in Sedgwick's male homosocial continuum, the moving portrayal of Jude in Hanya Yanagihara's *A Little Life* could offer a representation of male homosocial relations in the modern-day American society of the 21st century.

Text to Be Analyzed

A Little Life is the 720-page best-seller novel written by American novelist Hanya Yanagihara and published in 2015. The novel was written over the course of eighteen months. Despite the length and difficult subject matters, it became a bestseller. The first publication was published by the Pan Macmillan in March 2015. The novel received positive reviews from *The New Yorker*, *The Atlantic*, *the Wall Street Journal*, and many other publications. Its mainstream success was attributed to Yanagihara's relentless and explicit depiction of childhood sexual abuse. In *The Atlantic*, Garth Greenwell (2015) acclaimed that *A Little Life* was "the long-awaited gay novel" as "It engages with aesthetic modes long coded as queer: melodrama, sentimental fiction, grand opera. By violating the canons of current literary taste, by embracing melodrama and exaggeration and sentiment, it can access emotional truth denied more modest means of expression." In 2015, the book was selected as a finalist for National Book Award for Fiction and as one of the shortlists for Man Booker Prize and Andrew Carnegie Medal for Excellence in Fiction and the International Dublin Literary Award. It won the Kirkus Prize in Fiction.

At the beginning of *A Little Life*, the novel followed the lives of four friends from diverse backgrounds, Jude, Willem, JB, and Malcolm from college through to middle-age, all graduates of the same prestigious New England university as they set

about establishing adult lives for themselves in New York City. Despite Jude's closeness with his friends, Jude found himself unable to reveal his past or current state of mind to his roommate, Willem, and other friends. His friends and loved ones began questioning his isolation as he entered his forties, with Willem being especially curious with regards to Jude's sexuality. As his loneliness grew more intense, he entered an abusive relationship with fashion executive Caleb. Jude finally broke off the relationship after Caleb sexually abused him. Although Jude's body managed to heal, the rapes caused him to relive his childhood trauma when he was raised in a monastery and faced with repeated sexual abuses by the brothers. Allowing the childhood trauma to overcome his present life, Jude finally decided to kill himself. After several failed attempts, he achieved the suicide in the end.



CHAPTER II

LITERATURE REVIEW

Structuralism, Post-structuralism and Deconstructionism

Structuralism was originated by the Swiss linguistic theorist Ferdinand de Saussure (1857- 1913) in the early 20th century, and it can be applied to many other fields, including philosophy, anthropology, psychoanalysis, sociology, literary theory and mathematics. Saussure developed a science of signs based on linguistics (semiotics or semiology). He held that any language is just a complex system of signs that express ideas, with rules which govern their usage. He called the underlying abstract structure of a language, "langue", and the concrete manifestations or embodiments, "parole." He concluded that any individual sign is arbitrary, and that there is no natural relationship between a signifier (e.g. the word "cat") and the signified (e.g. the mental or imaginary concept of the actual animal) Broadly speaking, Structuralism asserts that any piece of writing or any "signifying system" has no origin, and that authors merely inhabit pre-existing structures ("langue") that enable them to make any particular sentence or story ("parole"), hence the idea that "language speaks us", rather than that we speak language.

Structuralism attempts to analyze a specific field as a complex system of interrelated parts. In general, Structuralism holds that all human activity and its products, even perception and thought itself, are constructed and not natural, and in particular that everything has meaning because of the language system in which we, as human being, operate. It is closely related to Semiotics, the study of signs, symbols and communication, and how meaning is constructed and understood.

The underlying four core ideas of Structuralism are: firstly, every system has a structure; secondly, the structure is what determines the position of each element of a whole system; thirdly, "structural laws" deal with coexistence rather than changes; and fourthly, structures are the "real things" that lie beneath the surface or the appearance of meaning. A major theory associated with structuralism is binary opposition. This theory proposes that there are frequently used pairs of opposite but related words or concepts, often arranged in a hierarchy. Examples of common binary pairs include

Enlightenment/ Romantic, male/ female, speech/ writing, rational/ emotional, signifier/ signified, symbolic/ imaginary. In each pair, one word is invariably and inherently dominant over the other.

The dominance of binary opposition also is significantly influential in social gender reinforced by structuralism. As structuralism proposes that there are frequently used pairs of opposite, binary oppositional words or concepts of fixed and defined sexuality often arranged in a hierarchy such as male and female only. As Structuralism maintains all human activity and its reproduction, perception and thought are socially constructed and not natural, and everything has meaning because of the language system in which we, as human beings, operate, the influences of language impact far beyond than purely linguistic and the discourses people operate and internalize also impact how we behave at mental, spontaneous and physical levels. Therefore, discourses, for example in gender studies, can be inscribed on the body and the approaches in which bodies are reflected the discourses in which that use occurs (Shilling 1993). Hence, the relation between the conceptualizations of binary opposition, structuralism and gender are portrayed in discourses.

To Paechter (2001), a discourse includes how we speak, think and write in expressing relations as self-evidently true. As 'truths' are portrayed as unchallengeable, a certain discourse and only certain things can be spoken or thought in a certain way. To step beyond the discourse makes it possible to challenge these prescribed assumptions and thoughts (Paechter 2001). Discourses are vital in processing what we conceptualize about things and the world in general. As discourses are self-evidently a reflection of 'reality', discourse can remain unchallenged as they resulted in predetermining and regularizing for people to believe what is 'normal' or natural' behavior (Paechter 2001) . In addition, discourses also lead to penalizing and marginalizing people who attempt to challenge so-called normative pattern of social practices.

Deleuze (1953) explains that Structuralism proposes that one may understand human culture by means of a structure—modeled on language (structural linguistics)—that differs from concrete reality and from abstract ideas—a "third order" that mediates between the two.

In term of literary theory, Peter Barry (2017) describes that structuralist criticism associates literary texts to a larger structure, which may be a certain genre, a range of intertextual connections, a model of a narrative structure, or a system of recurrent patterns or motifs. Structuralism contends that there must be a structure in every text, which explains why it is easier for experienced readers than for non-experienced readers to interpret a text. Hence, according to Selden, Raman, Peter Brooker, and Peter Widdowson (2013), everything that is written seems to be governed by specific rules, or a "grammar of literature", that one learns in educational institutions and that are to be unmasked or uncovered.

However, Structuralism has often been criticized for being ahistorical and for favoring deterministic structural forces over the ability of people to act, thus making it highly reductive, as Belsey (1983) puts it as "the structuralist danger of collapsing all difference." Other scholars have strongly criticized structuralism or even dismissed it. Giddens (1978) dismisses the structuralist view that the reproduction of social systems is "a mechanical outcome." Moreover, Castoriadis (1997) criticizes structuralism as failing to explain symbolic mediation in the social world and argues that, contrary to what structuralists assert, language and symbolic systems, in general, cannot be reduced to logical organizations based on the binary logic of oppositions. Habermas (1990) accuses structuralists, such as Foucault, of being positivists who used the tools of science to criticize science. Kuper (1973) sees some of the adherents of Structuralism as a secret society 'in a world of the blind' and urges for a new paradigm for a salvation.

Post-structuralism is a late 20th century movement in philosophy and literary criticism and is also associated with the works of mid-20th-century French philosophers and critical theorists in the 1960s and 1970s (Poster, 1989). Writers whose works are often characterized as post-structuralist include Jacques Derrida, Michel Foucault, Gilles Deleuze, Judith Butler, Jean Baudrillard and Julia Kristeva. (Harrison, 2006). Although some philosophers such as Derrida and Foucault did not form a self-conscious group, each rejects the notion of structuralism. The term "Post-structuralism" defines itself in opposition to the Structuralist movement in 1950s and 1960s France. Post-structuralist authors all present different critiques of Structuralism. Common themes, according to Edward (1998), include the rejection of the self-sufficiency of

Structuralism and an interrogation of the binary oppositions that constitute its structures.

In his 1966 lecture "Structure, Sign and Play in the Discourse of the Human Science", Jacques Derrida, who is considered as a key figure in the early Post-structuralist movement, although he later founded the Deconstruction movement, was one of the first to propose some theoretical limitations to Structuralism, and identified an apparent de-stabilizing or de-centering in intellectual life (referring to the displacement of the author of a text as having greatest effect on a text itself, in favor of the various readers of the text), which came to be known as Post-structuralism (Barry, 2017).

Roland Barthes, originally a confirmed Structuralist, published his "The Death of the Author" in 1968, in which he argued that any literary text has multiple meanings, and that the author was not the prime source of the work's semantic content (Barry, 2017). In his 1967 work "Elements of Semiology", he also advanced the concept of the metalanguage, a systematized way of talking about concepts like meaning and grammar beyond the constraints of traditional (first-order) language.

In other words, while Structuralism embraces the idea of founding knowledge either on pure experience (phenomenology) or on systematic structures (Structuralism), Post-structuralism argues that such idea is impossible since knowledge is centered on the beholder (Colebrook, 2002). In addition, Post-structuralism rejects the notion of the dominant word in each binary pair being dependent on its subservient counterpart. The only way to properly understand the purpose of these pairings is to assess each term individually as well as its relationship to the related term. Post-structuralism argues that because history and culture condition the study of underlying structures, both are subject to biases and misinterpretations. To understand an object such as a text, it is necessary, then, to study both the object itself and the systems of knowledge that produced the object.

In the Post-structuralist approach to textual analysis, the readers replace the author as the primary subject of inquiry and, without a central fixation on the author, Post-structuralists examine other sources for meanings such as readers, cultural norms, other literature, etc. , which are therefore never authoritative, and promise no

consistency. A reader's culture and society, then, share at least an equal part in the interpretation of a piece to the cultural and social circumstances of the author.

Some of the key assumptions underlying Post-structuralism include the following:

First, the concept of "self" as a singular and coherent entity is a fictional construct, and an individual rather comprises conflicting tensions and knowledge claims (e.g. gender, class, profession, etc). The interpretation of meaning of a text is therefore dependent on a reader's own personal concept of self. Second, an author's intended meaning is secondary to the meaning that the reader perceives, and a literary text has no single purpose, meaning or existence. Last, it is necessary to utilize a variety of perspectives to create a multi-faceted interpretation of a text, even if these interpretations conflict with one another.

Deconstructionism or Deconstruction is a 20th-century school in philosophy initiated by Jacques Derrida in the 1960s. It is a theory of literary criticism that questions traditional assumptions about certainty, identity, and truth. The term 'deconstruction' has been used by others to describe Derrida's methods of textual criticism involved discovering, recognizing and understanding the underlying assumptions of unspoken and implicit texts, ideas and frameworks that form the basis for thought and belief.

Taking inspiration from Ferdinand de Saussure's "Course in General Linguistics" (1959), Derrida considers that language as a system of signs and words only has meaning because of the contrast between these signs. (De Saussure, 2011). Richard Rorty defines Deconstruction as the way in which the "accidental" features of a text can be seen as betraying its essential message. He contends that "words have meaning only because of contrast-effects with other words ... no word can acquire meaning in the way in which philosophers from Aristotle to Bertrand Russell have hoped it might—by being the unmediated expression of something non-linguistic (e.g. an emotion, a sense-datum, a physical object, an idea, a Platonic Form)". (Rorty, 1995) As a consequence, meaning is never present, but rather is deferred to other signs.

Further, according to *Positions* (1982), Derrida contends that "in a classical philosophical opposition we are not dealing with the peaceful coexistence of a vis-à-vis, but rather with a violent hierarchy. One of the two terms govern the other

(axiologically, logically, etc.), or has the upper hand" : signified over signifier; intelligible over sensible; speech over writing; activity over passivity, etc. The first task of deconstruction would be to find and overturn these oppositions inside a text or a corpus of texts; but the final objective of deconstruction is not to surpass all oppositions, because it is assumed they are structurally necessary to produce sense. The oppositions simply cannot be suspended once and for all. The hierarchy of dual oppositions always reestablishes itself. Deconstruction only points to the necessity of an unending analysis that can make explicit the decisions and arbitrary violence intrinsic to all texts.

The association between discourses of gender and sexuality, Post-structuralism and Deconstructionism can be seen in power/ knowledge relations. Discourses are in relations with power. Paechter (2001) stresses that “one is not free simply to choose which discourse one wishes to operate in. Some discourses are more powerful than others. This is partly a historical phenomenon. Foucault (1978) sees power as relational, as operating in a network-like fashion throughout the social world, inscribed in our social formations, the language we use and the ways we move. Power in this formulation does not emanate from one source, and cannot be held by any one individual or group. It is everywhere, in our institutions, our ways of being and the spaces we inhabit. Paechter also explains further that the action of discourse to control what can be considered as ‘ true’ that power and knowledge are bound together (Foucault 1978). Paechter (2001) emphasizes that “Different forms of discourse result in the prioritizing of different forms of knowledge; change the power relations between discourses and the knowledge relations associated with them will change as well. Consequently, both particular power/ knowledge relations and particular discourses have to be seen as constantly shifting and contested.”

Nevertheless, resistance is found as being dispensable from power as power relation and relations of resistance co-exist. Paechter (2001) applies the view of resistance in Foucault’s conceptualization of power making it possible to conserve a position for human activities in relation power, and to see how to deconstruct discourses as an agent to construct resistant counter-discourses.

By applying the views of Post- structuralist and deconstructionism, it is possible to resist the heteronormative gender norm and, together with feminism and queer theory, to deconstruct the stereotypical gender norm.

As power and resistance co-occur, for instance, feminist movements, as a resistant movement, gradually portray the ascendancy of women and gender equality with men in social and political contexts (Paechter, 2001). In the late twentieth century various feminists began to argue that gender roles are socially constructed (Butler, 1990), and that it is impossible to generalize women's experiences across cultures and histories (Benhabib, 1996).

To a poststructuralist view, like that of Foucault, masculinity and femininity are discourses which are embedded with power/ knowledge relations in which power relationships in society are expressed through language and social practices for individuals to follow (Paechter, 2001).

The enactment of male or female behavior in heteronormative gender roles are constrained by certain social contexts and norms as well as experiences of male/female biological bodies. The views of post-structuralism and deconstruction enable us to investigate how discourses of masculinity, femininity and gender stereotype are developed and maintained, and how they influence and are supported by power/ knowledge relations. For instance, Coles (1994) stresses that women are expected to compete in wearing makeup and that competitions are usually judged by traditional ideas of association of female attractiveness with beauty rather than muscle size like men do.

Feminism and Its Conflicts with Patriarchy and Masculinity

Feminism is a range of political movements including ideologies and social movements that share a common goal that is to define, establish, and achieve political, economic, personal, and social equality of sexes. Feminist movements continue to campaign for women's rights, including the right to vote, to hold public office, to work, to earn fair wages or equal pay, to own property, to receive education, to enter contracts, to have equal rights within marriage, and to have maternity leaves. Feminists have also worked to ensure the access to legal abortions and social integration, and to protect women and girls from rape, sexual harassment, and domestic violence. Changes in dress and acceptable physical activities have often been part of feminist movements. A variety of feminist movements and ideologies has developed over the years and represents different viewpoints and aims. Some forms of feminism have been criticized

for privileging and taking into account only white, middle class, and college-educated perspectives. This criticism has led to the creation of ethnically specific or multicultural forms of feminism, including black feminism.

Feminism comprises a number of egalitarian social, cultural and political movements, theories and moral philosophies concerned with gender inequalities and equal rights for women. It is the doctrine advocating social, political and all other rights for women which are equal to those of men. Feminist political activists have been concerned with issues such as a woman's right of contract and property. Particularly, a woman's right is needed to bodily integrity and autonomy on matters such as reproductive rights, abortion rights, access to contraception and quality maternal care; women's rights to protection from domestic violence, sexual harassment and rape; and women's workplace rights such as maternity leave, equal pay, and opposition to all other forms of discrimination.

Feminist Theory is an extension of Feminism into theoretical or philosophical fields, such as anthropology, sociology, economics, women's studies, literary criticism, art history, psychoanalysis and philosophy. It aims to understand gender inequality and focuses on gender politics, power relations and sexuality, as well as the promotion of women's rights and interests. In principle, modern representative democracies also enshrine women's rights, although the extent to which such rights are observed in practice is arguable. In exposing the "mask of masculinity" that philosophy has always worn, Feminism has helped to undermine many of the certainties that philosophy has often aspired to. Some feminists argue that a whole new language (e.g. a woman's language) must be developed to rethink the whole of philosophy.

The history of the Feminist movement can be divided into three "waves":

1. First-Wave Feminism refers mainly to the women's suffrage movements and political reform movements aimed at extending the right to vote to women) of the 19th century and early 20th century, especially in Britain and the United States. During World War I, a serious shortage of able-bodied men occurred, and women were required to take on many traditional male roles, which led to a new view of what a woman was capable of. In Britain, the 1918 Representation of the People Act was passed granting the vote to women over the age of 30 who owned houses, and in 1928 this was finally extended to all women over eighteen. In the United States, First-Wave

Feminism is considered to have ended with the passage of the Nineteenth Amendment to the United States Constitution in 1919, granting women the right to vote in all states. However, New Zealand had been the first self-governing country in the world to grant women the vote when, in 1893, all women over the age of 21 were permitted to vote in parliamentary elections.

2. Second-Wave Feminism refers to a period of feminist activity from the mid-1960s through the late 1970s, and is associated with the women's liberation movement and the struggle to end discrimination. Second-Wave feminists saw cultural and political inequalities as inextricably linked, and encouraged women to understand aspects of their personal lives as deeply politicized ("the personal is political") as well as reflective of a sexist structure of power and stereotyping. This new wave of feminist thought was initiated by the book "*Le Deuxième Sexe*" or *The Second Sex* (1953) in English by the French Existentialist Simone de Beauvoir (1908-1986). As an Existentialist, she accepted the precept that existence precedes essence and that therefore one is not born a woman, but becomes one, but her Feminist Existentialism in *The Second Sex* prescribes a moral revolution. She questioned philosophy's lack of understanding of the historical and specific nature of women's oppression. She questioned how, if everyone possessed the freedom to make decisions and the capacity to take existential "leaps into the unknown" as Existentialism suggested, the endless oppression of women could be explained. Did men choose to oppress women, or was the freedom to choose actually illusory especially for women themselves? Beauvoir argued that women have historically been considered as the "Other", as a deviation from the normal, as outsiders attempting to emulate male "normality", and that this attitude necessarily limited women's success. She believed that for Feminism to move forward, this assumption must be set aside. The Second Wave period saw advancements in women's education and career prospects, and the legal end to discrimination in the workplace in many countries, including the Equal Rights Amendment to the United States Constitution of 1972.

3. Third-Wave Feminism began in the early 1990s, arising as a response to perceived failures of the Second Wave, and also as a response to the backlash against some of initiatives and movements created by the Second Wave. It seeks to challenge the Second Wave's essentialist definitions of femininity which over-emphasize the

experiences of upper middle-class white women. Third-Wave Feminism has also sparked off debates between "difference feminists" as those who believe that there are important differences between the sexes, and those who believe that there are no inherent differences between the sexes and contend that gender roles are due to social conditioning.

In the late twentieth century various feminists began to argue that gender roles are socially constructed (Butler, (1990), and that it is impossible to generalize women's experiences across cultures and histories (Benhabib, 1996) . Post-structural feminism draws on the philosophies of post-structuralism and deconstruction in order to argue that the concept of gender is created socially and culturally through discourse. Postmodern feminists also emphasize the social construction of gender and the discursive nature of reality. However, as Abbott et al. (2006) note, a postmodern approach to feminism highlights "the existence of multiple truths (rather than simply men and women's standpoints)."

Feminist views on sexuality vary, and differ by historical periods and cultural contexts. Feminist attitudes to female sexuality have taken a few different directions. Matters such as the sex industry, sexual representation in the media, and issues regarding consent to sex under conditions of male dominance have been particularly controversial among feminists. These debates culminated in the late 1970s and the 1980s, in what came to be known as the feminist sex wars, which pitted anti-pornography feminism against sex-positive feminism, and parts of the feminist movement were deeply divided by these debates (Duggan, & Hunter, 2006; Gerhard, 2001; Hansen, & Philipson, 1990; Leidholdt, & Raymond, 1990; Vance, 1984) . Feminists have taken a variety of positions on different aspects of the sexual revolution from the 1960s and 1970s. Over the course of the 1970s, many influential women accepted lesbian and bisexual women as part of feminism (McBride, 2013).

According to *Encyclopedia of Sex and Gender* (2007), patriarchy is a social system in which society is organized around male authority figures. In this system fathers have authority over women, children, and property. It implies the institutions of male rule and privilege, and is dependent on female subordination. Most forms of feminism characterize patriarchy as an unjust social system that is oppressive to women. Pateman (1988) argues that the patriarchal distinction between masculinity

and femininity is “the political difference between freedom and subjection.” In the feminist theory, the concept of patriarchy often includes all the social mechanisms that reproduce and exert male dominance over women. The feminist theory typically characterizes patriarchy as a social construction, which can be overcome by revealing and critically analyzing its manifestations (Tickner, 2001). Some radical feminists have proposed that because patriarchy is too deeply rooted in society, separatism is the only viable solution. Other feminists have criticized these views as being anti-men (Bullough, & Bullough, 2014; Friedan, 1998).

Feminist theory has explored the social construction of masculinity and its implications for the goal of gender equality. The social construct of masculinity is seen, with a view of Faludi (1992) and Putnam Tong (1998) by feminism as problematic because it associates males with aggression and competition, and reinforces patriarchal and unequal gender relations. Patriarchal cultures are criticized for "limiting forms of masculinity" available to men and thus narrowing their life choices (Gardiner, 2002). Some feminists are engaged with men's issues activism, such as bringing attention to male rape and spousal battery and addressing negative social expectations for men (Levit, 1995; Shanley, 1995; Uviller, 1978).

Male participation in feminism is generally encouraged by feminists and is seen as an important strategy for achieving full societal commitment to gender equality. Many male feminists and pro-feminists are active in women's rights activism, feminist theory, and masculinity studies. To Gardiner's view (2002), the consensus today in feminist and masculinity theories is that men and women should cooperate to achieve the larger goals of feminism.

Raewyn Connell's Masculinities

Masculinity involves interdisciplinary study of men, gender, and social hierarchy and its connections with masculinity studies, feminist studies of patriarchy and sociological accounts of gender (Connell et al., 2005). A key part consisting a wide range of disciplines provides a critical feminist analysis of historically specific masculinities while at the same time acknowledging various degrees of how individual men play in the reproduction of hegemonic forms of masculinity.

Masculinity was first proposed by studying social inequality in Australian high schools (Kessler et al. 1982). Empirical evidence of multiple hierarchies in genders and classes interplayed with active projects of gender construction of the high school project (Connell et al. 1982). The masculinity theory derived from feminist theories of patriarchy and the debates over the role of men in constructing patriarchy (Goode 1982; Snodgrass 1977). Together with empirical social research, such male and masculinity studies as local gender hierarchies and local cultures of masculinity in schools (Willis 1981) and in male-dominated workplaces (Cockburn 1983) confirmed the plurality of masculinities and the complexities of gender construction for men, and gave evidence of the struggle for domination similar to the Gramscian concept of hegemony.

Connell, as a pioneer in men studies, published the book *Which way is up?* (Connell, 1983) in which she “tried to link class analysis, gender analysis, psychoanalysis, cultural critique, and mainstream sociology” (Connell 2004). Connell describes *Which way is up?* as an approach to overcome the tendency of structuralism to postulate closed systems. This book includes, for example, a chapter on men’s bodies that explores masculine embodiment as an important connection between the construction of masculinity and the social power structure of patriarchy. Together with feminist-socialist debates on how to theorize power and oppression as well as the empirical evidence of the secondary education research, studying gender theory enabled Connell to release a new publication titled *Towards a New Sociology of Masculinity* (Carrigan, Connell, and Lee 1985) which critiques the “male sex role” literature and proposes a new model of multiple masculinities and power relations by stating that ‘masculinity and femininity are inherently relational concepts, which have meanings in relation to each other, as a social demarcation and a cultural opposition (Connell 2005). Moreover, Carrigan, Connell and Lee’s approach to studying masculinity is distinctly feminist. Their key concept is that male domination is a dynamic system constantly reproduced and re-constituted through gender relations under changing conditions, including resistance by subordinate groups (Carrigan et al. 1985). Therefore, the concept of hegemonic masculinity is redefined and culturally exalted at the top of a hierarchy of masculinities.

Towards a New Sociology of Masculinity critically analyzes male domination without condemning all men in the process. It also maintains the theoretical structure

developed in gender and power (Connell, 1987) in which the gender model is made up of three structures, namely labour – the sexual division of labour, power – the overall subordination of women and dominance of men, and cathexis – the practices that shape and realize desire (Connell 2005). Based on Juliet Mitchell's (1971) and Gayle Rubin's studies (1975) that state that a gender structure is the complex construction of social practices, masculinity, according to Connell's study (2005), is a configuration of practices involving a various structure of relationships with a variety of life historical trajectories.

Connell sees masculinity, similar to femininity, as internally changeable to its inner conflict and can be historically disrupted. In Connell's *Masculinities* (2005), she applies a provisional three-fold structure of gender model in analyzing life history case studies and identifying relation domains of power, production and emotional attachment (cathexis). Connell's gender model is made up of three structures. Firstly, the power relation is regarded as the main concern of power relation to subordinate women and to dominate men. The term "patriarchy" is used by feminists. Patriarchal power enables men to legitimize their hierarchical power over women and some men. Resisting men domination could pose hardships on the patriarchal power of men in the masculinity politics and strategies of men legitimation over the conflicts and women's resistance. Secondly, concerning the production relation in family and organization in the individual scale, by analyzing gender divisions of labor, family task allocation generates economic consequences of gender divisions of labor which privilege men over women, and unequal shares are distributed unequally in terms of production and social labor. For example, unequal wage rates for women suggest that major industries and corporation are under men's control and not women's as part of masculinity's social constructions. Consequently, the unequal contribution to women in terms of production and the gendered appropriation of social labor's production could be generally found. Lastly, concerning emotional attachment (cathexis), according to the Freudian framework, both heterosexual and homosexual desires are often considered as emotional energy attached to an object with certain gendered characteristics determining the shapes and desires of the practice in the gender order. Connell (2005) poses that "Accordingly we can ask political questions about the relationships involved: whether they are consensual or coercive, whether pleasure is equally given and

received.” At first, heterosexuality was a norm before homosexuality, gay and lesbian sexuality became stabilized as women claimed their power, took control of their own bodies and influenced both heterosexual and homosexual practices as whole. As a consequence, the sexual freedom emerged from heterosexual norms, tensions, sexual inequality, and the prohibition of the homosexual affection were historically developed. As Connell’s interest is in psychology and particularly the dynamic unconscious as the tools of psychoanalysis, the concept of repression emphasizes how the adult personality is formed by pressures to conform with society, by ways in which such pressures are experienced by a young child in the family context (Connell, 1983).

Connell (2005) stresses Freud’s hypothesis that masculine and feminine drives coexist in both men and women and that adult sexuality and gender are not fixed by nature but constructed through a long and conflict-ridden process. To gain an insightful aspect, Connell makes use of the clinical method, the psychoanalytic case study of the person, and teases out the layers of emotion which coexist in each person and contradict each other. This process of studying the person is not individualistic, for exploring and shedding the light on how the relationships that ‘constitute the person, the prohibitions and possibilities that emerge in the complication of social processes, the raising of one generation of humans by another’ (Connell 1994). In *Masculinities* (Connell, 2005), the use of life history case studies inspired by psychoanalysis is the central and key component in developing Connell’s theory and the analysis of gender relations and gender construction. The life history case studies in masculinities associate the minds and bodies of the men in the studies to wider social structures such as gender and class (Wedgwood, 2009). Men in these studies remain visible and real as living people with their own personalities and trajectories while the social structures that shape each person to varying degrees and areas remain historical, subject to change and resistance, as well as being reproduced or recuperated.

Based on Connell’s notion that bodies are both objects and agents of practice, the case studies in *Masculinities* uncover that the relationship between the body and the society is two-way and simultaneous, “the social relations of gender are experienced in the body (as sexual arousals and turn-offs, as muscular tensions and posture, as comfort and discomfort) and are themselves constituted in bodily action (in sexuality, in sport,

in labour, etc.)” (Connell 2005). A well-defined example can be found in the chapter on the life histories of the homosexual men in *Masculinities*:

“As an adult he can express his desire, facetiously but effectively: ‘A big muscly man who I feel I can cuddle up to, and I love being nurtured’. The choice of an object here is defined through a contradictory gender imagery (‘muscly’/‘nurtured’), and this contradiction is not abstract but embodied ... The social process here cannot be captured by notions of ‘homosexual identity’ or a ‘homosexual role’. As in the heterosexual cases discussed in Chapter 2, both sexual practice and sexual imagery concern gendered bodies. What happens is the giving and receiving of bodily pleasures. The social process is conducted mainly through touch. Yet it is unquestionably a social process, an interpersonal practice governed by the large-scale structure of gender ... Gay men are no freer to invent new objects of desire any more than heterosexual men are. Their desire is structured by the existing gender order. Adam Singer cathects not a male body but a masculine body doing feminine things.” (Connell, 2005, p. 150)

Connell’s life history case studies of the homosexual men shed light on how their sexualities emerged from many-sided negotiations in multiple arenas, including emotional relations in the home and sexual marketplace; economic and workplace relations; authority relations and friendships (Connell, 2005). In addition, Connell’s social embodiment of life history research portraying practices and the associations of the practices and bodies of agents reflect their worlds and historical contexts. Connell points out that the account of various ways in which people are embodied, with a particular focus on gender but not to the exclusion of race, class, age, sexuality, ethnicity, disability or other factors must be taken into consideration (Wedgwood, 2009). In simple words, sexual desire is socially constructed through a long and conflict-ridden process.

Multiple Forms of Masculinities

To maintain the masculinity analysis to be dynamic, Connell (2005) points out that an emphasis is needed on the gender relation among men to avoid collapsing the characteristic typology. The concept of hegemonic masculinity and the concepts of multiple masculinities; subordination, complicity and marginalization are also proved significant in organization studies, as the gendered character of bureaucracies and workplaces is increasingly recognized. Ethnographic and interview studies have traced

the institutionalization of hegemonic masculinities in specific organizations (Cheng, 1996; Cockburn, 1991) and their role in organizational decision making (Messerschmidt, 1996).

Hegemonic Masculinities

The origin of Hegemonic masculinity derived from Gramscian's "hegemony" to understand the stabilization of class relations (Connell, 1977). Hegemonic masculinity is understood as the pattern of practices such as things done not just a set of role expectations or an identity, that allows men's dominance over women to continue (Connell et al., 2005). Hegemonic masculinity is distinguished from other masculinities, especially subordinated masculinities. Connell maintains that hegemonic masculinity is not expected to be any men capable of practicing and becoming hegemonic, and that only a minority of men might apply it. It embodies the normative approach of being an honored man. Being hegemonic requires all other men to position themselves in relation to it, and ideologically speaking, legitimation and subordination of women to men are required (Connell et al., 2005). Men who receive the benefits of patriarchy without enacting a strong version of masculine dominance could be regarded as showing a complicit masculinity (Connell et al., 2005). As the principle of hegemony is most powerful, hegemony does not always require violence, although it could be used and reinforced by forces and violence. It aims to ascend and achieve the top of men hierarchy through culture, institutions, and persuasion (Connell et al., 2005).

This concept stresses that gender relations are historical and gender hierarchies are subject to change. Hegemonic masculinities exist in specific circumstances and are subject to historical changes. More specifically, a struggle for hegemony or older forms of masculinity might be displaced by new ones. In an optimistic aspect, the possibility that a less oppressive means of being a man might become hegemonic as part of a changeable process leads to abolishing gender hierarchies (Connell et al., 2005).

Subordinated Masculinities

In the Contemporary European and American society, patriarchy's foremost principle is the dominance of heterosexual men and the subordination of homosexual men (Connell, 2005). Gay men are subordinated to heterosexual men by social practices, and they encounter cultural stigmatization of homosexuality. Most gay men encounter political and cultural exclusion, legal violence, street violence, economic

discrimination and personal boycotts. With the homophobic culture, Connell maintains that homosexual masculinities are placed at the bottom of a gender hierarchy among men. To patriarchy, gayness symbolizes the deprivation from hegemonic masculinity as it could be easily associated with femininity and receptive anal pleasure. Being gay results in being expelled from such patriarchal legitimacy as subordinated masculinity. Abusive words associated with femininity to stigmatize gay men and some straight men and boys are, for instance, wimp, nerd, turkey, sissy, cream puff, pantywaist, mother's boy, dweeb and etc. (Connell, 2005).

Complicity

Not many men fit in the normative standard of masculinity even though their practices may follow the hegemonic pattern of masculinity. These men may have connections and association with the hegemonic project, but their representations do not embody hegemonic masculinity (Connell, 2005).

Marginalization

Connell defines hegemony, subordination and complicity as internally related to the gender order. Social structures such as class and race play vital roles in the interplay of gender relationships between multiple masculinities. To illustrate, in a white supremacist setting, black masculinities could be symbolized in black sporting stars portraying masculine toughness (Connell, 2005). In addition, right-wing politics in the United State places black rapists as an exploited role in the white sexual politics (Connell, 2005).

Connell asserts that the marginalization and authorization of the hegemonic masculinity are correlated in terms of their relationships. More importantly, marginalization and authorization relations exist among subordinated masculinities. A well-known example, provided by Connell (2005), is the conviction of Oscar Wilde in his legal battle with the Marquess of Queensberry, an aristocrat. With anti-homosexual legislation, Wilde was caught with his association with a homosexual practice.

In conclusion, Connell (2005) points out 2 main patterns of relationships among masculinities. The first type is the relations between hegemony, subordination and complicity. The second type is the relationships of marginalization and authorization. This model provides a framework in analyzing specific masculinities. However, Connell (2005) specifies that “hegemonic masculinity” and “marginalized

masculinity” are “not fixed character types but configurations of practice generated in specific situations in a changing structure of relationships.” To Connell, a masculinity theory must account for the process of change and configuration of practice at a given period of time.

In terms of power and difference as major concepts, the gay liberation movement has developed a sophisticated analysis of the oppression of men as well as oppression by men (Altman, 1993). Some theorists see gay liberation as bound up with an assault on gender stereotypes (Mieli 1980). The idea of a hierarchy of masculinities has grown directly out of homosexual men's experience with violence and prejudice from straight men. The concept of homophobia originated in the 1970s and was attributed to the conventional male role (Morin, & Garfinkle, 1978).

In education studies, hegemonic masculinity is employed to uncover the dynamics of classroom life, consisting of practice patterns of resistance and bullying among boys (Connell et al., 2005). For gender-neutral pedagogy, the exploration of relations to the curriculum and the difficulties of learners are examined by applying masculinity theory (Martino 1995). Masculinity theory also dominates criminology. All data reflect that men and boys commit more serious crimes than do women and girls (Connell et al., 2005). The concept of hegemonic masculinity crystalizes the relationship among masculinities and among a variety of crimes (Messerschmidt, 1993). Many crimes perpetuated by boys and men, such as murder in Australia, football "hooliganism" and white-collar crime in England, and assaultive violence in the United States are uncovered and analyzed based on the concept of masculinities (Newburn, & Stanko, 1994). In studies of media representations of men, for example, the interplay of sports and war imagery (Jansen, & Sabo, 1994), the concept of hegemonic masculinity sheds some light on the diversity and the selectiveness of images in mass media in terms of the representations of a variety of masculinities (Hanke, 1992). The application and studies of the concept of hegemonic masculinity also provide commercial sports to picturize media representations of masculinity (Messner, 1992). In addition, a comprehensive understanding of the popularity of body contact in confrontational sports expressing an endlessly renewed symbol of masculinity and in understanding the violence is made possible by employing the concept of hegemonic masculinity (Connell et al., 2005).

Queer Theory

Once the word 'queer' used to be a colloquial term for homosexual. Consequently, the term 'queer' was embedded by a strong homophobic significance and often used as an insult. However, the meaning of queer has recently started to change by losing its negative connotation and begun to refer not only to individuals that are attracted to others of the same sex but also to individuals' sexuality and bodies that do not conform with the social dominant norms. Hence, the term 'queer' implies the discrepancy between gender identity, anatomical sex and sexual desire, resisting hegemonic heterosexuality.

Since the word 'queer' symbolizes the ongoing struggle against heterosexual norms and cultures and refers to those sexual minorities or marginal sexualities that cannot fit into the traditional heteronormative forms about gender and sexuality. Consequently, queer theory is the result of a continuous process. According to Beemyn, & Eliason (1996), the movement started with the gay liberation movement of the 1970s, followed by the gay, lesbian and bisexual organizations of the mid 1980s and early 1990s, and then by the development of the contemporary queer including lesbian, gay, bisexual and transgender activism. As Beemyn and Eliason emphasize, the queer movements include 'the dynamic nature of both sexuality and the political organizing that have developed around it.'

In the early 1990s, as Jagose (1996) describes, the word 'queer theory' was originally coined to cover not only lesbian and gay studies but also new and different topics such as cross-dressing, hermaphroditism, gender ambiguity and gender-corrective surgery. Beemyn, & Eliason (1996) provide a key concept of queer theory by understanding sex, gender and sexual identities as sites that do not match with the normative discourses of the previous gender studies, but actually 'problematize the idea of fixed gender and sexual identities and challenge the basis for a unitary identity politics.' More importantly, the approach of queer theory insists on the facts that individuals are constantly questioning the idea of fixed and stable (sexual and gender) identity in multiple ways and the emphasis on the interpretation of the notion of (sexual and gender) identity as fluid and inconstant formation. Based on the belief that it makes no particular reference to specific groups, such as gays, lesbians, women and so on, Queer theory enables us to comprehend and understand a variety of identities consisting

with a wide range of elements that it is impossible to categorize individuals into a category on the basis of a single shared characteristic—being a woman, for example. Hence, queer does not concern any certain identity category, but it is an umbrella term that, refusing labels and rejecting stereotypes, encompasses all those subjectivities that, crossing the boundaries established by the dominant norms, do not fit into the traditional defined concepts of gender and sexuality.

Feminism and Queer Theory

Both feminism and queer theory are interdisciplinary studies that question the dominant understanding of gender by problematizing the relationship that exists between gender identity, anatomical sex and sexual orientation. These ‘subversive’ approaches challenge the hegemonic ideas of sex and gender and represent the obvious differences (Fineman, Jackson, & Romero, 2009).

However, while feminism ‘is linked to a conception of gender identity centered on the idea of a female sex which is biologically, culturally, legally, and socially determined, the degree to which sex and sexuality are considered necessarily central or an all-encompassing component of the feminist analytic remains in dispute, with competing feminist approaches apparent’. The fact that sexuality is not a priority for feminist theorists is demonstrated in their pursuit of equality between men and women without considering any possible situation of discrimination caused by women’s alternative sexuality. Therefore, inequity and injustice on the basis of women’s sexual orientation remained unchanged (Fineman et al., 2009). An empirical example is the fact that a lesbian could not have been fired from her job because of her being a woman, but she could have been fired for her being a lesbian. Feminism also sheds the light in understanding of women as a universal group, a monolithic block defined as their being other than men. Hence, for Fineman et al. (2009), feminism is characterized by a binary view that puts in a constant opposition male and female gender and this approach leads to work through a scheme of defined identities and social structures, in a way that limits the potential of feminism for a change and evolution. In addition, feminist binary thinking leads to the development of additional juxtapositions at different levels. On the one hand, the binary conceptualization of gender, as two opposite categories, contributes to establish a distinction between

feminine and masculine anatomical sex and consequently to reinforce the biological assumption of the male and female sex differences. On the other hand, it leads to the opposition between heterosexuality and homosexuality by defining sexuality as an innate and unchangeable individual trait. Fineman (2009) suggests that this binary gender order is strictly linked with heteronormativity that promotes heterosexuality as a hegemonic position while homosexuality is seen as a deviation from the norm and other possibilities of alternative sexuality were considered unacceptable.

On the contrary, queer theory is an anti-normative approach refusing these binary oppositions by offering a more complicated explanation of gender and sexuality. Queer theory goes beyond the limit of feminism, with its emphasis on gender identity, seeking not to categorize sexuality, and leaves the sexuality field unexplored. In other words, queer theory focuses especially on the notions of sex and sexuality by considering all those marginalized sexual identities that could not fit into the hegemonic social discourses, legitimating them as alternative sexual orientations defined by the term queer. Queer theory formulates a new concept of fluidity with gender identity, by rejecting the binarism between men and women. As Butler (1990) asserts, gender must be considered as a social act that an individual of either sex can perform. The aim of queer theory is to deconstruct these defined categories and the hegemonic structures and ideologies that contribute to the perpetuation of the understanding of gender, sex and sexual identities as fixed and unchangeable. With the notion of fluid and non-heteronormative identities, queer theory initiates the possibility for the establishment of a dynamic queer community to resist discord and disagreement among individuals and to recognize differences and diversity.

In addition, there is a need to understand the distinction of these terms employed in gender study; sex, gender assignment, gender identity, gender role and sexual orientation respectively. To Kessler and McKenna (1978), sex refers to a person's biological sex manifested in certain hormonal configurations, body forms and so on, whereas gender assignment occurs at birth and is based on the perception of physical and visible characteristics. Based on gender assignment, people seem to always unconsciously assign gender to each other all the time. When people make a mistake in assigning sex to some people, they would express themselves to the interlocutors sufficiently but also ambiguously for interlocutors to assess the

probabilities of their sex representation. Generally, gender assignment is correspondent to biological sex but this is not always the case.

Gender role is defined as collections of behavioral prescriptions and proscriptions for individuals who have certain assigned gender varying across cultures (Money, & Ehrhardt 1972; Kessler, & McKenna 1978; Ortner, & Whitehead, 1981; Nicholson, 1994). Gender roles are social expectation in which individual act and behave according to the binary classification of either being born male or female. In simple words, gender roles are how a certain culture expects and ingrains the ideas that one should do with one's life, including personality traits, mannerisms, duties, and cultural expectations, given one's gender (Bornstein, 1998).

Moreover, Gender identity is defined as a person's own feelings about their gender – male, female, both or neither. Gender identity may also be different to their assigned gender and privately experienced. Acknowledging someone's gender identity is possible by asking them directly (Kessler, & McKenna 1978). Gender identity is usually described as an individual's self-defined internal sense of being male or female or an identity between or outside binary categories (Wilchins, 2002).

Traditionally, a child's external genitalia enable a social process in which the child being encouraged to exhibit masculine or feminine qualities. Nevertheless, sexual orientation is considered as the erotic thoughts, feelings, and fantasies an individual has for members of a certain sex, both sexes, or neither sex (Savin-Williams, 2005). Growing up in a binary-gendered society, heteronormative people's gender identities are expected to be only male and female in binary correspondence to an opposite-sex sexual orientation and a straight sexual identity.

In relations to heteronormative sexualities and discourse, compulsory pressure to act upon gender role conformity following stereotypical discourses of masculinity and femininity also lead to the performative aspects of gender (Butler, 1990) as people continuously perform our gender roles and to interpret the performances of others. In addition, people express their gender identity by acting upon gender roles, and these roles are internalized unconsciously, and usually in early childhood and in adulthood. Whereas gender has an influential performative aspect, the biological body aspect could not be ignored completely in the views of poststructuralist feminists. Paechter (2001) contends that “our experience of gender identity and role is partly an acting out of

gendered discourses and counter-discourses and partly a discourse-mediated experience of our own bodies, with these two reflexively feeding into each other.” In simple words, gender identity and role become mediated by performative aspect and by the experience of the biological body. Consequently, this shed the light not only how gendered behavior is developed through dominant discourses and why some children demonstrate gender stereotyped behavior to perform what they perceive as being adult masculinity or femininity (Paechter, 2001).

To deconstruct dominant assumptions about gender, feminists have explored the social construction of masculinity and its implications for the goal of gender equality. Moreover, queer theorists have investigated the discrepancy between gender identity, anatomical sex and sexual desire, resisting hegemonic heterosexuality.

Between Men: English Literature and Homosocial Desire by Eve Kosofsky Sedgwick (1985)

In Sedgwick’s *Between Men: English Literature and Homosocial Desire* (Sedgwick, 1985), Sedgwick associates the term “homosocial” with “desire.” With her analysis of the English culture, Sedgwick engages herself in describing same-sex bonds between men in the mid-eighteenth to mid-nineteenth-century novels. She begins her study with “The beginnings of dissemination across classes of language about male homosexuality.” Sedgwick reveals that, during this period in gay history, intercourse between men was not directly referred to, but rather was known as an “unspeakable” act, and this unspeakable act continuously expressed itself throughout Victorian literature. Sedgwick provides a useful way of exploring relations between men by relating the idea of the “social” with the notion of “desire.” The word “desire” was chosen rather than “love” because “love” implies the particular emotion and erotic feelings whereas Sedgwick uses “desire” to name a structure of “social impulses.” As Sedgwick puts it: “To draw the “homosocial” back into the orbit of “desire,” of the potentially erotic, then, is to hypothesize the potential unbrokenness of a continuum between homosocial and homosexual – a continuum whose visibility, for men, in our society, is radically disrupted. (Sedgwick, 1985, pp. 1-2)”

In assuming “male homosocial desire” as “the potential unbrokenness of a continuum between homosocial and homosexual,” Sedgwick stresses the hypothesis as “a strategy for making generalizations about, and marking historical differences in the structure of men’s relations with other men. In other words, she is concerned with the “structure” or “the affective or social force” of male homosocial relationship. Her analysis clarifies two elementary “structures” of “male homosocial desire”: first, a potential unbrokenness of a continuum between homosocial and homosexual,” and second, the radical disruption of the visible continuum caused by homophobia. It shows the mechanism of male homosocial, male homosexual bonds, and violence on the border between “homosocial spectrum” and “homophobic rift.” Furthermore, Sedgwick sheds the light that the boundaries between the homosocial and homosexual can differ, but, at the same time, they can be seamlessly borderless and blurred or they can explicitly share the same realms varying across the cultures and societies. She describes how she defines these two concepts of homosociality and homosexuality as being along the same spectrum. Although classical Greece offers a view of the seamless continuum between “men-loving-men” and “men-promoting-the-interests-of-men,” male “homophobia” as rooted in modern West culture operates to create a rupture along the continuum between emotional ties and erotic love. Because “intense male homosocial desire” is “at once the most compulsory and the most prohibited of social bonds,” their affiliation results in “the acute manipulability, through the fear of one’s own ‘homosexuality,’ of acculturated men” and “a reservoir of potential for violence caused by the self-ignorance that this regime constitutively enforces.” (Sedgwick, 1998)

As mentioned earlier, Sedgwick’s notion of “homosocial desire” can be categorized as being on the same spectrum of the existence as the homosexual. She points out the complex relationship between homosociality, homosexuality, and homophobia which is a structural obstacle to male homosocial and homosexual bonds. The discontinuity between male homosociality and homosexuality results in male homosocial relationships being a form of “male bonding,” which is characterized by homosocial desire and intimacy, and especially homosexual panic. In simple words, homosocial desire refers to men turning their attention to other men, and homosexual panic refers to the fear of this attention gliding over into homosexual desire. To

emphasize heterosexuality, fear, or hatred of homosexuals and misogynist language are developed. All in all, she concludes that “social bonds between persons of the same sex” in many male-dominant societies including “‘male bonding,’ which may in our society be characterized by intense homophobia, fear and hatred of homosexuality.”

The concept of the homosocial desire is useful as a tool to analyze social bonds and power relations between men. At least two types of readings and interpretations of the concept can be expected. First, the concept is often used to analyze how men, through their relationships and social bonds with other men, construct power blocs and protect male territory and privilege. Second, this concept provides queer readings of homosociality and explores the underlying continuum of desires and relations.

Moreover, Sedgwick also raises an issue whether the inclusion of sex makes a difference to a social or political relationship, and homosexual activity can be either supportive of or oppositional to homosocial bonding. Historically, a certain bond of “Man-boy love” was acceptable in the classic Greece, but it is not politically correct nor legal for the present-day context. She suggests that acts of sex may alter the same-sex relationship as can be seen in the use of the word “pedophilia” to mean sexual exploits of a child by an adult. She also associates sexual meaning to political power by considering historical variables with power asymmetries such as class, race, and gender.

Referring to the establishment of male bonding, Sedgwick also refers to René Girard’s concept of “the triangle of desire” in “Deceit, Desire.” Girard (1965) argues that the subject desires the object through an imitation of a model that has already desired the same object. Girard calls this model “the mediator of desire,” claiming that one’s desire is not spontaneous but rather aroused by the presence of the mediator. “A vaniteux (vain person) will desire any object so long as he is convinced that it is already desired by another person whom he admires”. Girard distinguishes between two types of mediation: first, “external mediation” when “the distance is sufficient to eliminate any contact between the two spheres of possibilities of which the mediator and the subject occupy the respective centers,” and second, “internal mediation” when “this same distance is sufficiently reduced to allow these two spheres to penetrate each other more or less profoundly.” Reflecting upon the decline of human reverence for the absolute ideal or God in modern Western culture, Girard contends that the triangular

desire arises from “the passionate imitation of individuals who are fundamentally our equals and whom we endow with an arbitrary prestige” because “internal mediation triumphs in a universe where the differences between men are gradually erased”.

The core of Girard’s argument is that the subject’s rivalry with the mediator intensifies and augments the subject’s desire for the object. For his interpretation of the triangular desire, Girard demonstrates how the subject envies and hates but at the same time secretly admires and imitates the mediator and how the two rivals produce and cement their male bond while competing for the object such as a woman, property or a social position. Sedgwick sums up Girard’s view as “in any erotic rivalry, the bond that links the two rivals is as intense and potent as the bond that links either of the rivals to the beloved: that the bonds of ‘rivalry’ and ‘love,’ differently as they are experienced, are equally powerful and in many senses equivalent.”

Based upon Girard’s framework of triangular desire, Sedgwick places “male homosocial desire within the structural context of triangular, heterosexual desire.” She exposes male homoeroticism in which male-male intimacy and sexually charged relationships between men are hidden in the rivalry between the desiring subject and the Mediator.

The “exchange of women” between men functions to produce, maintain, and reinforce male homosocial community. According to Sedgwick’s understanding, “male traffic in women” serves as a device for cementing male homoerotic bonding and for denying male homosexuality. The bond of rivalry over a woman between two men has an underlying homoeroticism. Nevertheless, through the “traffic in women,” men, proving themselves as heterosexual, establish homosociality, a strong social network between men. Her study reveals, in the “traffic in women” paradigm, “the distinctive relation of the male homosocial spectrum to the transmission of unequally distributed power,” especially those so-called straight men’s and heterosexual-identified men’s discrimination against women and homosexual men. In simple words, Sedgwick asserts this idea as “a continuum, a potential structural congruence, and a relation of meaning between male homosexual relationships and the male patriarchal relations by which women are oppressed.”

In short, Sedgwick's homosociality has contradictory structures. It is, on the one hand, a homoerotic network in which male (non-sexual) homoeroticism is intensively involved in order to strengthen and reinforce the male bonds, and, on the other hand, a homophobic network in which any homosexual bond is excluded in order to do so. In terms of men's dominance over women, it is a heteronormative realm in which men must incorporate women as lovers into patriarchy through rituals such as marriage. It is also a misogynistic regime in which men socially marginalize women because the ascendancy of women can be potential threats to men's interests and privilege. Sedgwick notes that "in any male-dominated society, there is a special relationship between male homosocial (including homosexual) desire and the structures for maintaining and transmitting patriarchal power: a relationship founded on an inherent and potentially active structural congruence."

Sedgwick's framework of the politics of male homosociality has provoked enduring debates about male homoeroticism, misogyny, and homophobia within a heteronormative environment represented in various art forms, including literature, film, TV, and painting. Her theory has been applied as a critical tool for examining how the homosocial culture defines male characters' masculinities and how men struggle with the homosocial system through the interaction of male members.

Research on Male Homosocial Desires in English Literary works

Nemesvari (1995) analyzed the male homosocial desire in *Lady Audley's Secret*, a Victorian sensation fiction written in 1862 by Mary Elizabeth Braddon (1987) and offered an exploration of the underlying male awareness of Robert Audley, the main character who expresses sexual ambivalence. By taking the view of Sedgwick's homosocial desire and Girard's Erotic Triangles, Nemesvari found that the continuum of male homosocial desire between Robert and his beloved friend, George Talboy, was disrupted due to Robert's compulsory homosexual panics of the heteronormative Victorian period. Robert found himself insecure about his hidden homosexuality as he struggled to deny the significance of his reactions. As Victorian sensation novels of the 1860s are "a genre in which everything that was not forbidden is compulsory" (Showalter, 1980), this may include immoral acts, attempted murder, bigamy, adultery, and sexual irregularities as motivating the crimes which drove its plots. However,

Homosexuality and homosexual activities were also forbidden and stigmatized in the Victorian era. Therefore, Nemesvari offered us the ideas that the author, Braddon, tried to depict her protagonist who tried to develop forbidden and hidden a homosexual relationship with another man by heteronormalizing the relationship with the inclusion of the women as objects of exchange in Girard's triangle. Moreover, the Victorians assumed that women needed to be passive objects of exchange through which men determined and created their own status. According to *Epistemology of the Closet* (1998), Sedgwick describes that the paths of male entitlement in the nineteenth century required certain strong bonds including homosexual panic as a part of the normal male heterosexual entitlement. As a woman of exchange, Clara, Robert's wife, and George's sister, enabled Robert to turn his expressed homosocial desire for George in a socially acceptable direction. As Robert's pursuit of Lady Audley received an increased impetus, because the possibility of being forced to face his own homoerotic responses was safely evaded. Clara then became the mediating point in a triangulated relationship as she served to cement the homosocial bond between Robert and George. With George's mysterious disappearance, Robert was emotionally driven taking the role of a detective and encountering not only Lady Audley but also his own homosexual suppressed feelings. Robert's oppressed homoerotic feeling about George increased as he became more hesitant about his friend's unexplained departure. Nemesvari implied the secret of masculine desire which both Robert and his society attempted to convey by alluding to a historical moment in which the homosocial bond between men was often initiated and confirmed by sexual relations, and then directly connecting this classical Greek allusion to her main male characters. The subtext of the "unspeakable" secret of male homosocial desire was essential to Braddon's criticism of the roles and behaviors forced upon women by men who were unwilling to acknowledge their own hidden motives and insecurities

In "Troubling Our Heads about Ichabod: *The Legend of Sleepy Hollow*," Classic American Literature, and the Sexual Politics of Homosocial Brotherhood" (2004), Greven's study examined homosocial desire in relation to sexual politics to reinforce the hegemonic masculinity and men fraternity. The views of Girard's erotic triangle and Sedgwick's homosocial desire could offer queer interpretations to the male underlying and hidden male-to-male relationship between Ichabod, Brom, and his

fraternity gang. The protagonist of Henry Irving's "The Legend of Sleepy Hollow", Ichabod Crane was depicted as an inviolate man against a group of men or fraternity causing the homophobic anxieties in the traditional masculine American manhood and compulsory heterosexuality that were dominant at that time. By placing Katrina as a woman of exchange in Girard's erotic triangle, both Brom and Ichabod developed and contested their homosocial bonds, especially a rivalry relationship. Ichabod needed to compete not only a single man, but the entire homosocial sphere defined as a relationship in which women were considered to be challenging objects for men and the promotion of mutual interests in women and male rivalry was necessary and developed to unite as a fraternity to eliminate the potential threat of the fraternity which could be, according to this study, an inviolate man such as Ichabod. Ichabod's inviolate isolation from male fraternity implied his potential queerness, Brom could use this inviolate and deviant behavior as an accusation to expel Ichabod from the fraternity. Greven (2004) offered two queer interpretations. First, Ichabod's relationship with the Horseman portrayed a fairy tale rescue offering a homoerotic scenario in which Ichabod was rescued by the Horseman and saved from Brom who "impersonated" Ichabod. Second, Brom's homosocial desire for Ichabod to be outcast was an allusion to the Achilles-Patroclus relationship as a homosexual romance. It seemed that Irving deliberately used Homer's Classical Greek depiction in which Achilles was a younger and passive partner while the active and aggressive lover was Patroclus. With this interpretation, it was obvious that Brom was so obsessed with Ichabod whereas Ichabod only wanted to be free from anyone including Brom whom he had little interest in. In a queer perspective, Brom and his fraternity, as a male collective gangster, represented a homosocial sphere where homosexual desires to reunite all the men and the integration of the inviolate man was unsuccessful due to two forms of interrelated and alienated queer identity: the inviolate characteristic of Ichabod and the homoerotic hazing domination of Brom and his gangster. The hostility and persecution of Brom and his gang made Brom a queer character. Moreover, the heterosexual romance between Ichabod and Katrina and the threatening homoeroticism of Ichabod and Brom were the forces that drove Ichabod to escape or elude through his death and disappearance at the end of the story. In the end, the inviolate isolation of Ichabod made it possible for him to keep the secrets, but it left us with the question of his sexuality.

By exploring the homosocial desire of Ichabod and Brom with the views Sedgwick's male homosocial and Girardian triangle, the underlying hidden and forbidden of same-sex desires could come up with a queer interpretation in a deconstructive way.

In *Homosocial desire on the Final Frontier: Kinship, the American Romance, and the Deep Space Nine's "Erotic Triangles"*, Lincoln Geraghty (2003) applied the ideas of Sedgwick's homosocial desire and Girard's erotic triangle and he uncovered the underlying same-sex relationship of the male Star trek crews as these homosocial desires reinforced the relationships as the basic structures of all interactions and relationships including kinship, the American Romance and heteronormative relationships all connected by male-to-male. Geraghty found that, in that time, DS9 series emphasized on promoting family and heterosexual relationships while continuing to express strong male social bonds. He added that the "compulsory heterosexuality" was also dominant and was formed by male homosocial rivalry bonds based on Girardian erotic triangle. The erotic triangular relationship in the DS9 reflected the male prejudice and male chauvinism. However, the bonds between rivals can be so stronger than the relationship between the beloved woman. For instance, two male Star Trek crews kept each other's company and they often appeared side by side at the club spending times and enjoys competitive sporting and activities so that one ignored and neglected his wife. A homosocial desire with a triangle model of Rene Girard enabled one man and another one to develop a strong and intense relationship without homosexuality. In general, DS9's depiction of the heterosexual relationship is also expressed through the institution of marriage. In addition, the term American Romance has emerged and used to describe the relationship in which a man or woman can develop the individual desires, needs, intimacy, and emotional bonds regardless of sexual orientation; heterosexuality or homosociality. Geraghty also identified the ancient Greek-like male homosocial relationships including male bonding mentorship given to the younger males by senior males but without explicit homosexuality. Interestingly, there was a unique triangular diagram which three men share their solid bonds without female involvement. One of a homosocial triangle represented the bonds between Kirk, Spock, and Dr. McCoy as their bonds get stronger from the rescuing each other.

Brigitte Boudreau (2011) examined the sexuality and homosocial desire of *Dracula* author, Bram Stoker, in his study “Libidinal Life: Bram Stoker, Homosocial Desire and the Stockerian Biographical Project.” Boudreau pointed that the examination of the Stokerian biographical project aimed to show that many biographies of Bram Stoker were invested in uncovering the relationship between Bram Stoker and the actor Henry Irving by applying Sedgwick’s concept of “homosocial desire” to explore a sample selection of Stokerian biographies. An exploration of Stokerian biographies revealed how Stoker was depicted as a man who experienced same-sex desires, as revealed through his own “autobiographical” texts, such as *Personal Reminiscences of Henry Irving and Dracula*. More importantly, biographers, as Boudreau mentioned, pointed out that the texts in question contained important autobiographical revelations about the author’s sexuality, portraying how Stoker’s life and works were connected to the world of forbidden fantasies. To uncover the libidinal life of Bram Stoker and to reveal more about our own desires as readers, there was a need to examine the representations of sexuality and gender relations presented within the Stokerian biographical project. In Stoker’s works, *Dracula* in particular, the border of the homosocial may be understood as bordering closely along with implicit homosexuality. Biographers and critics pointed to the timeline of the publication of Stoker’s vampire novel two years after the advent of the 1895 trial of Oscar Wilde, an incident that significantly marked “the beginnings of dissemination across classes of language about male homosexuality” (Sedgwick, 1985). Boudreau referred to many Stokerian biographers that it was possible that Stoker was a closeted homosexual who was in love with Irving. Through the years, stoker’s same-sex desire could not be discussed openly. For example, Daniel Farson, the author of *The Man Who Wrote Dracula: A Biography of Bram Stoker*” (Farson, 1975), focused on Stoker’s heterosexual behavior because the sexual ambiguity was not a topic that biographers were able to discuss in the 1970s. However, he often insisted that Stoker might have been interested in men. For instance, he began his chapter entitled “The Sexual Impulse” with the telling statement “It was a great friendship,” referring to Stoker and Irving. In the biography, Stoker was portrayed as one who experienced “homosocial desire” for his friend and employer Henry Irving.

One assumption why the author's most intimate and desires generated such interest was that he belonged to an exclusive class of educated bourgeois males who distinguished themselves in various ways during the late-Victorian period. Moreover, Stoker was acquainted with many of the well-known figures of the fin de siècle literary scene, including, Oscar Wilde. Stoker had a particular interest in Oscar Wilde, as he won the heart and hand of Wilde's former sweetheart, Florence Balcombe (Belford, 1996). Even though Stoker engaged in Victorian heteronormative marriage, Stoker's sexual identity remained unclear. In this study, Bram Stoker was comprehensible through his relationship with Henry Irving, a figure that remained crucial to the full understanding of *Dracula*. In the context of the homosocial landscape of the Victorian Era, Stokerians brought their Stoker back to life and deconstructed his ambiguous sexuality by unearthing the man behind the vampire through the study of his very own works. Still, the father of the modern vampire remained obscure with many unanswered questions about his sexuality.

In *Male Homosocial Landscape: Faulkner, Wright, Hemingway, and Fitzgerald*, Masaya Takeuchi (2011) exposed a variety of male homosocial systems operated by two major historical and interrelated factors: races and gender, and these systems were transformative and influenced by the postwar capitalist movements as depicted in American novels of the 1920s and 1930s. It contained the analysis of male homosocial desires to establish hegemonic masochist and sadistic masculinities. Within the historical and cultural contexts of America and Europe from the 1900s to the 1930s, Takeuchi applied Sedgwick's theory of the homosocial to analyze male relationships. Takeuchi found that "Sedgwick mainly characterizes the homosocial structure of a patriarchal aristocratic society as homophobic and misogynistic," but, on the contrary, by analyzing Faulkner's and Wright's texts, Takeuchi pointed that racist discourses shadowed and controlled male bonding and how that bonding was formed or reinforced in relations with the racial conflicts between whites and blacks such as in *Light in August* (Faulkner, 1932), with the law against miscegenation, the southern white community re-established social order and strengthened male bonding through the castration of a black man named Christmas. In castrating Christmas, Percy expressed his homophobic reaction to the interracial intimacy between Christmas and

Hightower and his negro-phobic reaction to Christmas's sexually approaching a white woman, Joanna.

In *Absalom, Absalom!* (1929), Quentin, a white southerner living in the 1920s, imagined that the southern white supremacist ideology of the nineteenth century forbade not only heterosexual love between a white woman and a black man but also homosocial intimacy between a white man and a black man. His imagination reflected how the conventional interrelation of white homosociality with racism never allowed for the transgression of racial boundaries.

Wright's *Native Son* described the racial hierarchy of the homosocial structure of the 1930s in Chicago where white male dominant culture oppressed black men's works in order to strengthen white male bonding. By analyzing male homosocial desires and relationships of the Hemingway's and Fitzgerald's texts, they shed the light on how postwar disillusionment about the world and the advent of commercialism shaped and transformed male sociality, partnership and relationships.

Starting with *The Sun Also Rises* (1954), for instance, Jake's grouping with war veterans provided space where Brett could manipulate and control male desires amid the disturbance of fluid values due to the postwar emergence of commercialism. Because of the men's loss of patriarchal authority represented by Jake's sexual injury, Brett could seduce men to exchange her body between them to pursue gender freedom, though the men presumed to strengthen their bonding while competing for Brett. Although *A Farewell to Arms* (Hemingway, 1995) demonstrated the formation of male bonding through the exchange of women in the army, it also brought into relief how Catherine detected and controlled male homosocial desire in the postwar landscape as well as on the war front.

Also, Fitzgerald's *The Great Gatsby* (1995) provided an insight into the dynamics of male desire for class ascendancy in the developing system of commercialism. The text itself offered the ideas of how the capitalist environment of New York offered a stage where Gatsby and Nick might be able to ascend to the upper class. Gatsby's love for Daisy was passionately fueled by his ambition to establish himself as an upper-class male, and the assistance Nick provided to help Gatsby pursue his dream was a substitute for his own secret wanting for male bonding. *Tender Is the Night: A Romance* (Fitzgerald, 2001) related how Nicole's insanity disrupted the male

bonding between two psychiatrists, Dick and Franz. Although the treatment of Nicole's madness, which brought American money to a European hospital, functioned at first as a financial basis for the two men's partnership, it ended in a collapse of their male bonding.

Faulkner's short story "Dry September" (1931) represented the southern white community's obsession with the "rape complex" in which John McLendon killed a black innocent, obedient man Will Mayes for his rape of a white middle-aged, unmarried woman, Minnie Cooper. As a white supremacist, John insisted on lynching Will despite no evidence of his raping. Minnie's lying of Will's sexual harassment on her raised John's fear about the class ascendancy of black and his own social decline. Therefore, John murdered Will to appease his anxiety about the rise of black people rather than to protect white women. By enclosing other black men in their place and never letting them threaten white properties, particularly white female bodies, John's acts served to tighten the white homosocial community. Takeuchi's doctoral dissertation offered a clear account of male homosocial relationships that existed in the male cultural landscape of America and Europe from the 1900s to the 1930s. The fluidity and diversity of American male sociality suggested that America faced hard times in the early twentieth century when white southerners sought to maintain and strengthen racism through Jim Crow laws, and when American expatriates in Europe and American residents of New York repeated the formation and collapsed the fragile male bonding in the emerging and developing commercialized society.

Research on Hanya Yanagihara's *A Little Life*

In "The Sorrows of Young Jude- Sartre's Concept of Freedom in Hanya Yanagihara's *A Little Life*", Julia Karlsson (2018) wanted to investigate that although Jude was able to control and alter certain aspects of his life, he somehow still managed to be dominated by his emotional trauma. Karlsson's essay offered a depiction of Jude coincided with Sartre's idea of transcendent freedom by applying the theory on freedom in Jean-Paul Sartre's *Being and Nothingness* (1992) and comparing it to other essays with related theories. Karlsson found that Yanagihara's depiction, as Karlsson interpreted, of Jude served as a tool to propose the dominance of trauma over a free

subject. It was obvious that he mentally brought his childhood experiences into his adult life as Jude was not able to practice free will. Yanagihara portrayed the effects of psychological trauma as something Jude was unable to transcend, and the portrayal of Jude manifested a deterministic view rather than a Sartrean philosophical outlook on free will. Her study pointed that the depiction of Jude in some circumstance concurred with Sartre's idea that a man is totally free by analyzing Jude's thoughts and his actions in Sartre's five situations. Somehow, it was clear that Yanagihara intensified psychological damage of trauma for the readers to perceive Jude as an incurable one. Two situations coinciding with Sartre's theory were Jude's death and environment. Jude's suicide and death were simply his ceasing to exist. It was clear how he was potentially capable of transcending and getting over the obstacles with the help of the people around him. As Jude received an education in law and great financial status, it was clear that Jude could exercise his free will in choosing to live in places to fit his needs. As a consequence, he showcased freedom in his environment situation. When analyzing the representation of Jude's place situation, the deviation of Jude from Sartre's theory of transcendent freedom was made by Yanagihara.

When comparing Jude to Xiaoyan Tong's analysis of Heathcliff in Emily Brontë's *Wuthering Heights* (2016) (Tong, 2016), it could be seen that Jude and Heathcliff shared similar a background as they were both raised as orphans. While Heathcliff was encouraged in his first place to practice freedom, Jude's first place was the starting point of his past domination and his traumatic experience in the past haunted him to his last breath. Due to an accident caused by a past perpetrator, Jude was also physically impaired, and his bodily defects served as a metaphor for his psyche being incurably damaged.

By comparing Jude's situations to Kevin Brown's analysis of Sonmi-451 in David Mitchell's *Cloud Atlas* (2017), it seemed that Yanagihara intended to make a deviation from Sartre's theory on freedom. As Sonmi-451 gained the possibility to practice free will by becoming aware of herself and her situation, Jude managed to constantly escape the oppression of male violence he experienced throughout his childhood.

In addition, Julia Karlsson's essay also took the mathematics into account. The interpretation of Jude's favorite axiom of equality correlated with the overall theme of repetition and sameness for which several characters expressed a sign to repeatedly take and make certain mistakes or actions as well as feelings. Pronging deterministic view to a whole theme of *A little life*, human was destined to remain as central elements in Classical Greek drama as suggested in Aristotle's *Poetics* (2008). The representation of Jude was crystal clear and resembled the plots of Classical tragedies as Jude's suicide signified the inevitable faith due to his traumatic experiences.



CHAPTER III

RESEARCH METHODOLOGY

This chapter explains the study's objective, research question, research framework and research methodology.

Research Objectives

The purposes of this study are:

1. To investigate how male homosocial desires were expressed and performed by Jude St. Francis, the protagonist of *A Little Life*
2. To find an explanation on how homosocial relations in the novel hierarchized and marginalized relationships, both homosexual and heterosexual, in the novel
3. To examine how homosocial experiences and relationships contributed to the characterization of Jude St. Francis in terms of emotional, social, economic and political development

Research Questions

1. How were male homosocial desires expressed and performed by Jude St. Francis, the protagonist of *A Little Life*?
2. How did homosocial relations in the novel hierarchize and marginalize relationships, both homosexual and heterosexual, in the novel?
3. How did homosocial experiences and relationships contribute to the characterization of Jude St. Francis in terms of emotional, social, economic and political development?

Research Framework

The theory of Homosocial Desire by Eve Kosofsky Sedgwick, the concept of the Triangle of Desire by Rene Girard and the concept of masculinities by Raewyn Connell will be applied and incorporated to interpret and analyze the male relationships and homosocial desires that Jude, the protagonist, developed.

In *Between Men* (1985), Sedgwick uses her concept to show "the immanence of men's same-sex bonds, and their prohibitive structuration, to male-female bonds in nineteenth-century English literature." Sedgwick's "male homosocial desire" (1985) refers to all male bonds. Interestingly, her homosocial theory gains its popularity and applicability due to the fact that her analysis provides a pattern to include certain up-to-date social and contextual factors into consideration since the male continuum is conditioned by time. To interpret and analyze homosocial desires, Sedgwick advises us as the readers to take contextual and historical variables in the given contexts into account. Without these contextual variables, as mentioned earlier in the literature reviews and related studies, the interpretation of these same-sex relationships and desires could not be intelligible.

In addition, Sedgwick makes use of René Girard's erotic triangle in which two men appear to be competing for a woman's love. She "defines male homosociality as a form of male bonding with a characteristic triangular structure. In this erotic triangle, men have intense but nonsexual bonds with other men, and women serve as the conduits through which those bonds are expressed". Therefore, it could be claimed that although such a social triangular structure may disguise as rivalry relationships, it can manifest an attraction between men. In *A Theatre of Envy*, Girard (2000) argues that "the homosexual drift stems logically from the fact that the model/rival is a man", producing at times a "noticeably increased preponderance of the mediator and a gradual obliteration of the (female) object." René Girard's erotic triangle enables the reader/researcher to gain more in-depth male interactions and relations with the inclusion of a woman and to examine the oppressive effects on women and men of a cultural system where male-male desire could become understood only by being through non-existent desire involving a woman.

In *Masculinities* (Connell, 2005), Connell uses life history case studies as the central key component in developing Connell's theory and the analysis of gender relations and gender construction. The association of the minds and bodies of the men in the studies can be seen in life history case studies in masculinities in portraying wider social structures such as gender and class (Wedgwood, 2009). A similar approach in analyzing Connell's life history case studies is applied to study Jude St. Francis's life. More importantly, based on Juliet Mitchell's (1971) and Gayle Rubin's studies (1975) of a gender structure and constructions of social practices, three provisional structures of relations, namely labor relation, power relation and emotional attachment or cathexis become necessary tools in analyzing Jude St. Francis's homosocial and homosexual relationship with other focal characters in shedding the light on the occurrence on inequality and the political structure of relationships with a variety of life historical trajectories.

Methods of Data Collection Analysis

This study employs qualitative approaches to analyze, examine and describe male same-sex relationships and the influences of male homosocial desire on Jude, the protagonist, in Hanya Yanagihara's *A Little Life* (2015) based on the theory of Homosocial Desire by Eve Kosofsky Sedgwick, the concept of the Triangle of Desire by Rene Girard and the concept of masculinities by Raewyn Connell.

The data collection and analysis were processed as follows:

1. Study of the primary text: By reading Hanya Yanagihara's *A Little Life*, the researcher could elicit the general ideas of the 21st-century American society to comprehend the social contexts such as political and social movements and the historical period of the text to understand the settings of the novel as a whole.

2. Literature review: Sedgwick's, Girard's and Connell's theoretical frameworks were reviewed to provide the ideas of how male homosocial systems operated in various historical contexts and with the involvement of women in cementing male bonding. Moreover, related studies on male homosocial desire were reviewed to provide a more comprehensive understanding of how contextual and social variables, such as politics, race and gender, were influential and crucial to the operation of male homosocial systems in certain or specific historical periods. Finally, various

critical approaches, such as structuralism, post-structuralism, deconstruction, feminism, masculinity and queer studies, were studied to gain insights into the development of thoughts and the historical backgrounds leading to the current literary trends of criticisms.

To answer the first research question, with the completion of identification of Jude's homosocial desire, the researcher studied and described how Jude St. Francis expressed and performed his homosocial desires and with whom Jude performed these desires. In addition, the researcher examined Jude's motive and purposes to exercise his homosocial desires and to maintain his male-to-male relationships.

To answer the second research question, it was necessary to examine hierarchical homosociality as male homosociality played a crucial role in many contexts in perpetuating gender inequalities and the dominance of particular 'hegemonic' masculinities (Bird, 1996). The relationship between 'male bonding' and gendered power was exemplified in early feminist definitions of patriarchy in terms of "relations between men, which had a material base, and which, though hierarchical, established or created interdependence and solidarity among men that enabled them to dominate women." (Hartmann, 1979).

According to Nancy Dowd's *The Man Question: Male subordination and privilege* (2010), "Masculinities are viewed as socially constructed, rather than biologically given, and are, therefore, as changeable and fluid. There is not a singular masculinity but rather multiple masculinities.... Masculinities are as much about men's relationship to other men as they are about men's relationship to women. A primary orientation of masculinity is a negative definition: it is critical not to be a woman and not to be gay. Finally, although masculinity is associated with power, many men feel powerless." Moreover, men seek the approval of other men, both identifying with and competing against them. They attempt to improve their position in masculine social hierarchies, using 'markers of manhood' such as occupational achievement, wealth, power and status, physical prowess, and sexual achievement (Kimmel, 1994).

Through the analysis of Connell's three structures of power relation, production relation and emotional attachment, the process and occurrence of marginalization and hierarchization could be uncovered and described as to how this oppression operated in relation to both homosexual subordination and marginalization.

To answer the third research question, it was necessary to associate the answers to the second research question with the focus on Jude St. Francis in relations to his emotional, social, economic and political development. Then, the researcher was able to uncover and explore the contributions of the homosocial experience and relationships that Jude encountered through subordination and marginalization. Nevertheless, there was a need to identify homosocial/homosexual relationships that were influential to Jude's psychological impact. The researcher associated Sedgwick's concept of Sexual politics and Connell's men's politics with the contexts and setting of Jude St. Francis

3. The overall analysis was presented in the narrative and descriptive formats in order to crystalize the images of Jude St. Francis in terms of his emotional, social, economic and political development throughout the entire novel by relating Jude's same-sex relationships and experiences to the theory of Homosocial Desire by Eve Kosofsky Sedgwick, the concept of the Triangle of Desire by Rene Girard and the concept of masculinities by Raewyn Connell. More importantly, his same-sex experiences, both homosocial and homosexual, and their psychological impact of subordination and marginalization to Jude St. Francis were presented as a depiction of male homosocial relations in a modern-day American society in 21st century.

CHAPTER IV

RESULTS

This research study proposed to explore how the focal male characters in Hanya Yanagihara's novel *A Little Life* formed their male-to-male bonds and how these same-sex bonds shaped the protagonist's, Jude St. Francis's, identity and personality in various dimensions. In this chapter, through a descriptive analysis format, the obtained data and analysis results will be used to answer the 3 research questions of the study.

To provide a plot background of *A Little Life*, a summary of the points of view, novel structure, and general information of the focal characters, namely Jude St. Francis, Brother Luke, Caleb Porter, Harold Stein and Willem Ragnarsson are provided. The research results will be narrated in 4 sections: The novel's plot and background, the results and analysis derived from research questions 1 to 3 respectively. The relationships and expressions between Jude and the other focal characters will be analyzed to answer the research questions. Therefore, the structure of chapter 4 consists of 4 sections as listed below:

1. A Little Life Plot Summary: general information of the focal characters: Jude St. Francis, Brother Luke, Caleb Porter, Harold Stein and Willem Ragnarsson, and a summary of the points of views and the novel structure.

2. An exploration of Jude St. Francis's homosocial desires and homosocial expressions based on the analysis of the homosocial relationships and expressions between Jude St. Francis and the other focal characters, namely Brother Luke, Caleb Porter, Harold Stein and Willem Ragnarsson in response to Research Question 1: How were male homosocial desires expressed and performed by Jude St. Francis, the protagonist of *A Little Life*?

3. An exploration of the process of marginalization and hierarchization in Jude's homosocial/homosexual relationships based on the analysis of the homosocial relationships and expressions between Jude St. Francis and the other focal characters, namely Brother Luke, Caleb Porter, Harold Stein and Willem Ragnarsson in response

to Research Question 2: How did homosocial relations in the novel hierarchize and marginalize relationships, both homosexual and heterosexual, in the novel?

4. An exploration of the contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional, social, economic and political development based on the analysis of the influences of the homosocial relationships between Jude St. Francis and the other focal characters, namely Brother Luke, Caleb Porter, Harold Stein and Willem Ragnarsson in response to Research Question 3: How did homosocial experiences and relationships contribute to the characterization of Jude St. Francis in terms of emotional, social, economic and political development?

1. *A Little Life* Plot Summary

1.1 Focal characters

1.1.1 Jude St. Francis

Jude is the focal protagonist in the novel. From infancy, he was raised in a Catholic monastery in South Dakota. The Brothers of the monastery claimed to have found him abandoned. They sexually abused Jude and severely beat him for misbehavior. When Jude was about eight years old, Brother Luke, who was consistently kind to Jude, convinced Jude to escape from the monastery so they could have a better life. They ran away together and lived at a motel in Texas. Over the next four years, Jude was forced by Brother Luke to work as a child prostitute earning money across the country. Every morning, Brother Luke taught Jude school lessons, and at night, Jude was forced to have sex with him. The police finally found them and, as a result, Brother Luke committed suicide. After that, Jude was sent to an orphanage in Montana. Unfortunately, the counselors at the orphanage beat and raped him. Then, Jude decided to escape by hitchhiking across the country and having sex with truckers in exchange for transportation. Later, Jude was kept captive by a man named Dr. Traylor, who used violence against him and raped him in Philadelphia. Jude escaped and was taken care of by a social worker named Ana. With Ana's encouragement and assistance, Jude applied to study law at a college. In college, Jude befriended three boys who, later, became his closest friends: Willem, JB, and Malcolm. After graduating with a law

degree, Jude pursued a master's degree in math. The narration of the novel begins after Jude had finished law school and had moved into an apartment in New York City with Willem. Jude spoke about events of his past to no one. Due to violence, he had experienced as a child, Jude suffered from nerve damage that gave him intense pain in his legs. Jude also suffered from chronic mental and emotional trauma. He frequently cut himself to relieve emotional pain. Jude developed a friendship with Harold Stein, his law professor. Harold and Julia, his wife, legally adopted Jude when he was about 30 years old. Working as a lawyer for the government at first, Jude decided to quit this job and applied for a job at a large firm for financial stability. He avoided imitating any romantic or sexual relationships until he began dating a man named Caleb, who was physically, sexually, and emotionally abusive to Jude, consequently worsening his pathological sense of self-hatred. This four-month relationship reminded Jude of his miserable childhood and affected his mental health. Jude finally began a romantic relationship with his closest friend, Willem, as they were emotionally compatible. However, his traumatic childhood made him unable to fulfill their sexual relationship. Somehow, this supportive and healthy relationship was not able to help Jude overcome his mental and emotional issues. Unfortunately, around the age of fifty, Willem died in a car crash. Consequently, Jude continued to suffer from his mental and emotional traumas leading to his eventual suicide.

1.1.2 Brother Luke

Edgar Wilmot or Brother Luke was one of the brothers in the Catholic monastery where Jude was raised as a child. Most of the brothers at the monastery abused Jude, but Luke was the only one who was kind to Jude. Brother Luke and Jude fled from the monastery when Jude was about eight years old. During the next four years, Brother Luke forcefully put Jude to have sex with men in exchange for incomes, and Jude was also forced to have sex with Brother Luke himself. Nevertheless, Jude was taught to relieve his anxiety and emotional pain by using self-cutting. When the police finally found Brother Luke, he immediately committed suicide.

1.1.3 Caleb Porter

Caleb Porter, a fashion industry executive, met Jude at a dinner party. Jude had not been in a relationship for a long while and decided to have a relationship with Caleb, which lasted for four months. However, Caleb turned out to be abusive and could not tolerate Jude's physical impairments whenever Jude used a wheelchair. He beat and raped Jude on multiple occasions. Finally, Caleb and Jude ended their relationship. Eventually, Caleb died of pancreatic cancer.

1.1.4 Willem Ragnarsson

Willem was one of Jude's best friends. They met in college. After that, Willem went on to a graduate school for acting. Willem had an older brother, Hemming, who suffered from developmental issues and died of medical complications. He was deeply saddened by this loss. Due to the lack of financial resources, Willem and Jude became roommates in New York City where Willem struggled to advance his acting career. Later on, he gradually found an increasing amount of work in the acting career. When he was in his thirties, he began to achieve widespread fame. His work often took him out of town and Jude missed Willem whenever he was away. Since Jude had made multiple suicide attempts, Willem put his career on hold to give Jude emotional support. Eventually, Willem realized that he was developing romantic and sexual feelings for Jude. He had mostly dated women, with only a few sexual encounters with men. Willem and Jude then became a romantic couple. Even though Willem never considered himself as a gay man, he was labeled as gay in the media. Due to Jude's aversion to sex, tension arose in their relationship but they decided to make an arrangement that allowed Willem to have sex with other people. In his fifties, Willem died in a car crash.

1.1.5 Harold Stein

Harold Stein was Jude's law professor. Harold found Jude to be an outstanding student, so he hired Jude as his research assistant. Gradually, Harold and Jude developed a strong friendship. Harold's second wife was Julia. With his first wife, Liesl, he had a son, Jacob, who died very young due to a rare neurodegenerative disease. After their son's death, Harold and Liesl divorced. Harold and Julia loved Jude unconditionally. They adopted Jude legally when he was in his thirties. Although Harold was emotionally invested in Jude, Jude was not yet opened up to Harold. Harold

had always been worried about Jude's self-cutting and put tremendous efforts to stop Jude from hurting himself. Unfortunately, with Willem's death, Jude succumbed to his mental breakdown. As a result, he committed suicide by leaving a letter accounting his life for Harold and Julia.

1.2 Points of View and Structure of the novel

A Little Life is divided into seven chapters. The narration covers a period of about 50 years. The novel begins when Jude and Willem become roommates in a rental apartment in New York City. The main narration progresses in a general and linear narration with the focus on Jude and the people with close intimacies with him. Jude's past and childhood abuses are revealed in flashbacks. The novel comes to an end after Jude's suicide in his early fifties. Notably, the novel is narrated and structured in ways similar to an ensemble piece with significant stretches of the narrative focusing on other characters' experiences of themselves, and in relation to Jude. While, at the beginning of the novel, Jude receives relatively less attention in narration, the attention is given to relationships of a group of friends: Jude, Willem, JB, and Malcolm. The narration employs this strategy to stimulate in the reader a sense of curiosity and mystery in Jude's personality and background.

Adhering to one character's perspective at a time, the novel is mostly narrated in the limited third-person point of view. The narration shifts between a variety of events in the present and the past. The novel employs Jude's own perspective as the most prominent and central character in the novel. Moreover, the story is told through the points of view of the people close to Jude, namely Willem, Harold, and JB. First, Willem's perspective provides the reader with the insights into his insecurities, career struggle and the impact of his relationship with Jude on his acting career. Second, JB's perspective focuses on his struggles with drug addiction and his regrets about his friendships and relationships. Third, Harold's perspective is the only one narrated in the first-person point of view. In addition, the portrayal of Jude's perspective is significant in that the novel often highlights discrepancies between Jude's view of himself and other characters' views of him, especially those who support him. Due to the traumas of his childhood, Jude suffers problematic mental and emotional issues which constantly embody self-disgust and self-hatred. While Willem, Harold, Andy and Malcolm are portrayed as those who are supportive, share the affection and care

for Jude, Jude remains convinced that he is unworthy of any affection and support. Most importantly, overwhelmed with self-disgust and self-hatred, Jude is reluctant and unwilling to share and open up about his traumas. Unable to overcome his trauma, Jude finally commits suicide.

2. Exploring Jude St. Francis's Homosocial desires and Homosocial Expressions

To answer the first research question, male homosocial desires and expressions of Jude St. Francis could be found in the stages of his development as he expressed his desires to form same-sex bonds with other focal characters.

Any exploration of male homosocial desire must be, first of all, a need to identify a relation involved and constructed based on male bonds. Sedgwick has chosen the word "desire" over "love" due to the fact that, in literary senses and discourses, "love" is mostly associated and applied to name a specific emotion. Therefore, she prefers to use the word "desire" to name a whole relation of men as a structure. According to Sedgwick, the word "desire" is comparable to "libido" in the psychoanalytic term "not for a particular affective state or emotion, but for affective or social force, the glue, even when its manifestation is hostility or hatred or something less emotively charged, that shapes an important relationship." (Sedgwick, 1985) In other words, she refers to "desire" as any (male) homosocial forces regardless of the state of mind that forms male-to-male bonds or relationships.

As stated above, the exploration of male homosocial desires and expressions of Jude St. Francis must be explored and examined in the stages of his social development and relationships he formed with each focal character, namely Brother Luke, Caleb Porter, Willem Ragnarsson and Harold Stein respectively.

2.1 Jude's Homosocial Experience and Expressions toward Brother Luke

Jude's homosocial experience and expressions later on in his life could be traced back to his relationship with Luke.

Table 1 Jude's Homosocial Experience and Expressions toward Brother Luke

Stages of development	Quotes from the novel
1. While Jude was raised and grew up in a Catholic monastery in South Dakota, he was abused verbally, physically and mentally for his misbehavior by almost all the Brothers there except Brother Luke.	<i>He could already feel the scrape in his throat from the screaming he would do, the singe of the belt as it slapped across his back, the darkness he would sink into, the giddy bright of day he would wake to. He watched his arm lift itself from his side, watched his fingers open, petal-like, and float toward the bowl. And just then he had raised his head and had seen Brother Luke, who gave him a wink, so solemn and brief, like a camera's shutter-click, that he was at first unaware he had seen anything at all. And then Luke winked at him again, and for some reason this calmed him, and he came back to himself, and said his lines and sat down, and dinner passed without incident. (Yanagihara, 2015, p. 152)</i>
2. Brother Luke was the only brother in the monastery who expressed his homosocial desires toward Jude in supportive ways.	<i>... although he tried, he was unable to find the words to apologize to Luke, unable in truth to find the words for anything, and instead he found himself crying. He never embarrassed when he cried, but in this moment, he was, and he turned away from Brother Luke and ... "Well," said Luke, and he could feel the brother kneeling, very close to him. "Don't cry; don't cry." But his voice was so gentle, and he cried harder. (Yanagihara, 2015, p. 153)</i>
3. Whenever Jude sought out emotional support, he	<i>But he yearned for one of Luke's stories; he needed it. It had been such an awful day, the kind of day in which he had wanted to die, and he wanted to hear</i>

Stages of development	Quotes from the novel
always looked forward to Brother Luke's presence.	<p><i>Luke tell him about their cabin, and about all the things they would do there when they were alone. In their cabin, there would be no Brother Matthew or Father Gabriel or Brother Peter. No one would shout at him or hurt him. It would be like living all the time in the greenhouse, an enchantment without end. (Yanagihara, 2015, p. 377)</i></p>
4. Jude and Brother Luke spent more of their time together. Their homosocial bond strengthened consistently and considerably.	<p><i>The next day he returned to the greenhouse, and over the following weeks and months, Luke would tell him about all the things they might do together, on their own: they would go to the beach, and to the city, and to a fair... They would do everything together, go everywhere together, and they would be like best friends, only better. (Yanagihara, 2015, p. 376)</i></p>
5. Jude's homosocial desires were strongly expressed exclusively to Brother Luke	<p><i>With Luke, he was a different person. To the other brothers, he was a burden, a collection of problems and deficiencies, and every day brought a new detailing of what was wrong with him..... But to Brother Luke, he was smart, he was quick, he was clever, he was lively. Brother Luke never told him he asked too many questions, or told him that there were certain things he would have to wait to know until he grew up. The first time Brother Luke tickled him, he had gasped and then laughed, uncontrollably, and Brother Luke had laughed with him, the two of them tussling on the floor beneath the orchids. (Yanagihara, 2015, p. 373)</i></p>
6. Brother Luke eventually gave up his monastery life	<p><i>He was reminding himself not to speak when Brother Luke spoke to him. "Jude," he said, "I'm</i></p>

Stages of development	Quotes from the novel
<p>and escaped with Jude.</p> <p>Their homoerotic bonds and their plan to escape from the monastery signified a key transition from homosocial to homosexual relationship</p>	<p><i>very sad today.</i>” “Why, Brother Luke?” “Well,” <i>said Brother Luke, and paused. “You know how much I care for you, right? But lately I’ve been feeling that you don’t care for me.” This was terrible to hear, and for a moment he couldn’t speak. “That’s not true!” he told the brother. But Brother Luke shook his head. “I keep talking to you about our house in the forest,” he said, “but I don’t get the feeling that you really want to go there. To you, they’re just stories, like fairy tales.” He shook his head. “No, Brother Luke. They’re real to me, too.” He wished he could tell Brother Luke just how real they were, just how much he needed them, how much they had helped him. Brother Luke looked so upset, but finally he was able to convince him that he wanted that life, too, that he wanted to live with Brother Luke and no one else, that he would do whatever he needed to in order to have it. And finally, finally, the brother had smiled, and crouched and hugged him, moving his arms up and down his back. Thank you, Jude, thank you,” he said, and he, so happy to have made Brother Luke so happy, thanked him back.</i></p>
<p>7. Jude felt guilty and wanted to help Brother Luke earn more income in return for his kindness.</p>	<p><i>He thought and thought. And then he remembered: “Brother Luke,” he said, “I could help—I could get a job. I could help earn money.” “No, Jude,” said the brother. “I can’t let you do that.” “But I want to,” he said. He remembered Brother Michael telling him how much he cost for the monastery to</i></p>

Stages of development	Quotes from the novel
	<p><i>maintain, and felt guilty and frightened, both. Brother Luke had done so much for him, and he had done nothing in return. He not only wanted to help earn money; he had to. At last he was able to convince the brother, who hugged him. “You really are one in a million, you know that?” Luke asked him. “You really are special.”</i></p> <p>(Yanagihara, 2015, p. 396)</p>
<p>8. Brother Luke manipulated Jude and forced him to work as a child prostitute.</p>	<p><i>Brother Luke knelt by him. “You’re going to do what you did with Father Gabriel and a couple of the brothers,” he said, and then, slowly, he understood what Luke was saying, and he stepped back toward the bed, everything within him seizing with fear. “Jude, it’s going to be different now,” Luke said, before he could say anything. “It’ll be over so fast, I promise you. And you’re so good at it. And I’ll be waiting in the bathroom to make sure nothing goes wrong, all right?” ... “It’s because of you and what you’re doing that we’re going to have our cabin, all right?” Brother Luke had talked and talked, and finally, he had nodded. The man had come in (many years later, his would be one of the very few of their faces he would remember, and sometimes, he would see men on the street and they would look familiar, and he would think: How do I know him? Is he someone I was in court with? Was he the opposing counsel on that case last year? And then he would remember: he looks like the first of them, the first of the clients) and Luke had gone to the bathroom, which</i></p>

Stages of development	Quotes from the novel
	<i>was just behind his bed, and he and the man had had sex and then the man had left. (Yanagihara, 2015, p. 398)</i>
9. Working as a child prostitute, Jude was severely traumatized by his male clients.	<i>He tried very hard not to cry at night, but when he did, Brother Luke would come sit with him and rub his back and comfort him. “How many more until we can get the cabin?” he asked, but Luke just shook his head, sadly. “I won’t know for a while,” he said. “But you’re doing such a good job, Jude. You’re so good at it. It’s nothing to be ashamed of.” But he knew there was something shameful about it. No one had ever told him there was, but he knew anyway. He knew what he was doing was wrong. (Yanagihara, 2015, p. 398)</i>
10. Jude started to question Brother Luke’s commitment and their relationship.	<i>When Luke asked, “Jude, do you love me?” He hesitated. Four months ago, he would’ve said yes immediately, proudly and unthinkingly. But now—did he love Brother Luke? He often wondered about this. He wanted to. The brother had never hurt him, or hit him, or said anything mean to him. He took care of him. He was always waiting just behind the wall to make sure nothing bad happened to him... (Yanagihara, 2015, p. 399)</i>
11. However, Jude was still emotionally attached to Brother Luke.	<i>And so he told the brother he did. He was momentarily happy when he saw the smile on the brother’s face, as if he had presented him with the cabin itself. “Oh, Jude,” he said, “that is the greatest gift I could ever get. Do you know how much I love you? I love you more than I love my</i>

Stages of development	Quotes from the novel
12. Jude developed considerably undesirable feelings toward Brother Luke as his tolerance had reached its limit	<p><i>own self. I think of you like my own son,” and he had smiled back, then, because sometimes, he had privately thought of Luke as his father, and he as Luke’s son. (Yanagihara, 2015, p. 399)</i></p> <p><i>He grew to hate the taste of Luke’s mouth, its old-coffee tang, his tongue something slippery and skinned trying to burrow inside of him. Late at night, as the brother lay next to him asleep, pressing him against the wall with his weight, he would sometimes cry, silently, praying to be taken away, anywhere, anywhere else. He no longer thought of the cabin: he now dreamed of the monastery, and thought of how stupid he’d been to leave. It had been better there after all... But sometimes he wanted to raise his eyes, as if they could by their very color and shape telegraph a message across miles and states to the brothers: Here I am. Help me. Please take me back. Nothing was his any longer: not his eyes, not his mouth, not even his name, which Brother Luke only called him in private. Around everyone else, he was Joey.</i></p> <p><i>“And this is Joey,” Brother Luke would say, and he would rise from the bed and wait, his head bent, as the client inspected him.</i></p> <p>(Yanagihara, 2015, p. 400)</p>
13. Jude accepted undeniable stigma as he suffered from the depression he endured with Brother Luke and his clients	<p><i>He grew more and more silent. “Where’s my smiley boy?” the brother would ask him, and he would try to smile back at him. “It’s okay to enjoy it,” the brother would say, sometimes, and he would nod, and the brother would smile at him and</i></p>

Stages of development	Quotes from the novel
14. Consequently, Jude used corporal self-violence to relieve his anxiety.	<p data-bbox="716 349 1382 882"><i>rub his back. “You like it, don’t you?” he would ask, and wink, and he would nod at him, mutely. “I can tell,” Luke would say, still smiling, proud of him. “You were made for this, Jude.” Some of the clients would say that to him as well—You were born for this—and as much as he hated it, he also knew that they were right. He was born for this. He had been born, and left, and found, and used as he had been intended to be used. (Yanagihara, 2015, p. 401)</i></p> <p data-bbox="716 904 1382 1984"><i>It was also around then that he began throwing himself into walls. The motel they were staying in—this was in Washington—had a second floor, and once he had gone upstairs to refill their bucket of ice. It had been a wet, slippery day, and as he was walking back, he had tripped and fallen, bouncing the entire way downstairs. Brother Luke had heard the noise his fall made and had run out. Nothing had been broken, but he had been scraped and was bleeding, and Brother Luke had canceled the appointment he had for that evening…… Something about the fall, the freshness of the pain, had been restorative. It was honest pain, clean pain, a pain without shame or filth, and it was a different sensation than he had felt in years. ... he was tossing himself against the brick wall, and as he did so, he imagined he was knocking out of himself every piece of dirt, every trace of liquid, every memory of the past few years. He was resetting himself; he was returning himself to something</i></p>

Stages of development	Quotes from the novel
15. Brother Luke taught Jude how to cut himself.	<p><i>pure; he was punishing himself for what he had done. After that, he felt better, energized, as if he had run a very long race and then had vomited, and he had been able to return to the room.</i></p> <p>(Yanagihara, 2015, p. 418)</p>
15. Brother Luke taught Jude how to cut himself.	<p><i>But then the brother said that he would teach him a secret, something that would help him relieve his frustrations, and the next day he had taught him to cut himself, and had given him a bag already packed with razors and alcohol wipes and cotton and bandages. “You’ll have to experiment to see what feels best,” the brother had said, and had shown him how to clean and bandage the cut once he had finished. “So this is yours,” he said, giving him the bag. “You let me know when you need more supplies, and I’ll get them for you.”</i></p> <p>(Yanagihara, 2015, p. 419)</p>
16. Arrested by the police, Brother Luke committed suicide and Jude’s suffering seemed to come to an end. Still, the childhood past experience continued to traumatize him.	<p><i>But the brother had left anyway. He heard one of the men swear, and shout from the bathroom, “Get an ambulance right now,” and he wrestled free from the man who was holding him and ducked under another man’s arm and made three fast leaps to the bathroom, where he had seen Brother Luke with an extension cord around his neck, hanging from the hook in the center of the bathroom ceiling, his mouth open, his eyes shut, his face as gray as his beard. He had screamed, then, screamed and screamed, and then he was being dragged from the room, screaming Brother Luke’s name again and again.</i></p> <p>(Yanagihara, 2015, p. 421)</p>

According to Table 1, it could be concluded that as a child, Jude was traumatized and abused physically, verbally and emotionally by the Brothers at the monastery. At first, Jude thought that Brother Luke was his savior. Eventually, however, he realized that he was wrong. As Jude was forced into prostitution, he learned that his life was out of his control. This led to self-harm, self-resentment and stigmas. As a result, his homosocial and homosexual desires were filled with painful and unpleasant experiences.

2.2 Jude's Homosocial Experience and Expressions toward Caleb Porter

Jude also performed and expressed his male homosocial desire through his experience with Caleb.

Table 2 Jude's Homosocial Experience and Expressions toward Caleb Porter

Stages of development	Quotes from the novel
1. Jude and Caleb formed an intimate relationship by kissing.	<p><i>“Does Rosen Pritchard know you’re living in a place like this?” he asks, and then, before he can answer, Caleb leans in and kisses him, very hard, so that his back is pressed against the door, and Caleb’s arms make a cage around him.</i></p> <p>(Yanagihara, 2015, p. 314)</p>
2. Jude felt paralyzed as kissing Caleb reminded him of Brother Luke. The childhood trauma was holding him back.	<p><i>In that moment, he goes blank, the world, his very self, erasing themselves. It has been a long, long time since anyone has kissed him, and he remembers the sense of helplessness he felt whenever it happened, and how Brother Luke used to tell him to just open his mouth and relax and do nothing, and now—out of habit and memory, and the inability to do anything else—that is what he does, and waits for it to be over, counting the seconds and trying to breathe through his nose.</i></p> <p>(Yanagihara, 2015, p. 314)</p>

Stages of development	Quotes from the novel
<p>3. Although Jude desired to form a new bond with Caleb, he has an ambivalent feeling that this bond could lead to unfavorable situations and unexpected consequences.</p>	<p><i>But sometimes he wonders whether he has insulated himself so much that he has neglected some essential part of being human: maybe he is ready to be with someone. Maybe enough time has passed so it will be different. Maybe he is wrong, maybe Willem is right: maybe this isn't an experience that is forbidden to him forever. Maybe he is less disgusting than he thinks. Maybe he really is capable of this. Maybe he won't be hurt after all. Caleb seems, in that moment, to have been conjured, djinn-like, the offspring of his worst fears and greatest hopes, and dropped into his life as a test: On one side is everything he knows, the patterns of his existence as regular and banal as the steady plink of a dripping faucet, where he is alone but safe, and shielded from everything that could hurt him. On the other side are waves, tumult, rainstorms, excitement: everything he cannot control, everything potentially awful and ecstatic, everything he has lived his adult life trying to avoid, everything whose absence bleeds his life of color. (Yanagihara, 2015, p. 315)</i></p>
<p>4. As Jude's associated his homosocial experience of his past with Brother Luke, He was driven to harm himself to relieve the anxiety of being in a relationship.</p>	<p><i>"Okay, good," said Caleb. "I'll call you later." He watched Caleb move down the street with his long strides until he disappeared around the corner, and then had gotten into his car and driven home and cut himself until he was bleeding so much that he couldn't grip the razor properly. The next day was Friday, and he didn't hear from Caleb at all. Well, he thought. That's that. And it was fine: Caleb didn't</i></p>

Stages of development	Quotes from the novel
5. Later on, he seemed to be more optimistic about his relationship with Caleb.	<p><i>like the fact that he was in a wheelchair.</i> (Yanagihara, 2015, p. 320)</p> <p><i>But despite these disappointments, things have also not been horrible with Caleb, either. He likes Caleb's slow, thoughtful way of speaking, the way he talks about the designers he's worked with, his understanding of color and his appreciation of art. He likes that he can discuss his work— about Malpractice and Bastard—and that Caleb will not only understand the challenges his cases present for him but will find them interesting as well. He likes how closely Caleb listens to his stories, and how his questions show how closely he's been paying attention... He likes how Caleb will sometimes in sleep sling an arm possessively across his chest. He likes waking with Caleb next to him. He likes how Caleb is slightly strange, how he carries a faint threat of danger: he is different from the people he has sought out his entire adult life, people he has determined will never hurt him, people defined by their kindnesses.</i> (Yanagihara, 2015, p. 322)</p>
6. Still, his past homosocial experience heavily dominated him and resulted in his increasing self-harm.	<p><i>“And stay off your feet,” Andy said, after he had examined his face. “And stay off the courts, too, for god's sake.” And, as he was leaving, “And don't think we're not going to discuss your cutting!” because he was cutting himself more since he had begun seeing Caleb.</i> (Yanagihara, 2015, p. 325)</p>
7. Jude's childhood trauma, self-perception and	<p><i>He still can't quite understand why he let Caleb come up that night. If he is to admit it to himself, he</i></p>

Stages of development	Quotes from the novel
pessimistic mentality associated violence as something he deserved from a relationship.	<p><i>feels there was something inevitable, even, in a small way, a relief, about Caleb's hitting him: all along, he had been waiting for some sort of punishment for his arrogance, for thinking he could have what everyone else has, and here—at last—it was. This is what you get, said the voice inside his head. This is what you get for pretending to be someone you know you're not, for thinking you're as good as other people....</i></p> <p>(Yanagihara, 2015, p. 325)</p>
8. Harold played a parental role to end this abusive relationship between and Jude and Caleb.	<p><i>"Who the fuck are you?" hisses Harold, and then he watches Harold's face change, his features contorting so quickly and violently from shock to disgust to anger that he looks, for an instant, inhuman, a ghoul in Harold's clothing. And then his expression changes again, and he watches something harden in Harold's face, as if his very muscles are ossifying before him. "You did this to him," he says to Caleb, very slowly. And then to him, in dismay, "It wasn't tennis, was it, Jude. This man did this to you." (Yanagihara, 2015, p. 334)</i></p>

According to Table 2, at first, Jude made an effort in forming a homosocial bond with Caleb by investing his affection and desire. Unfortunately, he encountered a homosocial/homosexual experience similar to the one he had with Brother Luke. The association of the abusive relationship with Caleb and the abusive past traumatized Jude severely. Jude, however, normalized his stigma as something he deserved.

2.3 Jude's Homosocial Experience and Expressions toward Willem

Jude's longer-lasting homosocial experience was with Willem. This was where his homosexual desire was finally fulfilled and reciprocated.

Table 3 Jude's Homosocial Experience and Expressions toward Willem

Stages of development	Quotes from the novel
1. At first, Jude and Willem formed their homosocial relationship as friends.	<i>His feelings for Jude were complicated. He loved him—that part was simple—and feared for him, and sometimes felt as much his older brother and protector as his friend. (Yanagihara, 2015, p. 18)</i>
2. Jude and Willem were constant companions to each other.	<i>Their first year, Willem had genuinely wanted to understand it, and Jude had sat with him for a string of nights, explaining again and again, but he had never been able to comprehend it. "I'm just too stupid to get this," he'd said after what felt like an hours-long session, at the end of which he had wanted to go outside and run for miles, he was so prickly with impatience and frustration. Jude had looked down. "You're not stupid," he said, quietly. "I'm just not explaining it well enough." Jude took seminars in pure math that you had to be invited to enroll in; the rest of them couldn't even begin to fathom what, exactly, he did in it. (Yanagihara, 2015, p. 49)</i>
3. Willem took interest in helping Jude prevent his self-harming.	<i>And that sentence could have been "Jude, are you trying to kill yourself?" or "Jude, you need to tell me what's going on," or "Jude, why do you do this to yourself?" Any of those would have been acceptable; any of those would have led to a larger conversation that would have been reparative, or at the very least preventative. Wouldn't it? But</i>

Stages of development	Quotes from the novel
4. The bond between Jude and Willem was strengthened as they needed to live together for financial reasons.	<p><i>there, in the moment, he instead only mumbled, "Okay."</i> (Yanagihara, 2015, p. 75)</p> <hr/> <p><i>They still lived at Lispenard Street, although both of them could have moved into their own apartments: he, certainly; Willem, probably. But neither of them had ever mentioned leaving to the other, and so neither of them had.</i> (Yanagihara, 2015, p. 86)</p>
5. Jude described Willem as the one he trusted the most.	<p><i>Although if he were to tell anyone, he knew it would be Willem. He admired all three of his roommates, but Willem was the one he trusted. At the home, he had quickly learned there were three types of boys: ... And the third type would actually try to help you out (this was the rarest type, and this was obviously Willem).</i> (Yanagihara, 2015, p. 95)</p>
6. With Willem's unfailing loyalty, Jude cut down on his self-inflicted torture.	<p><i>and Willem called every morning at six (he couldn't bring himself to ask, and Willem never volunteered, whether Andy had contacted him). The hours in between were the most difficult, and although he couldn't cease cutting himself entirely, he did limit it: two cuts, and he stopped.</i> (Yanagihara, 2015, p. 195)</p>
7. Jude started to heavily invest in his homosocial desire in Willem as he was increasingly dependent on Willem emotionally.	<p><i>He knows there's nothing to be done about this, but still, he mourns Willem's absence almost fiercely: a day like this without Willem won't be a day at all. "Call me the second it's over," Willem had said. "It's killing me I can't be there."</i> (Yanagihara, 2015, p. 200)</p>

Stages of development	Quotes from the novel
8. Willem's effort in preventing Jude's self-violence reflected in his voluntary investment in taking care of Jude.	<p><i>He was abruptly miserable, thinking of Jude in the ugly Lispenard Street bathroom. Before he had left, he had looked everywhere for Jude's razors—beneath the toilet tank lid; in the back of the medicine cabinet; even under the drawers in the cupboard, taking each out and examining them from all angles—but couldn't find them.</i></p> <p>(Yanagihara, 2015, p. 226)</p>
9. With his childhood stigma, Jude wallowed in a sense of pessimism and inferiority.	<p><i>Are you happy? he once asked Jude (they must have been drunk). I don't think happiness is for me, Jude had said at last, as if Willem had been offering him a dish he didn't want to eat. But it's for you, Willem.</i></p> <p>(Yanagihara, 2015, p. 231)</p>
10. Willem was always right beside Jude as a companion.	<p><i>The two of them, Jude and Willem, had become their own unit, united against everyone, united against him (why had he never seen this before?): We two form a multitude. And yet he had always thought that he and Willem had been a unit.</i></p> <p>(Yanagihara, 2015, p. 264)</p>
11. Willem never ignored Jude when he felt insecure.	<p><i>Willem stepped close to him, but he turned his face away. "Something happened while I was away," Willem said, tentatively. "I don't know what it is, but something happened. Something's wrong. You've been acting strangely ever since I got home from The Odyssey. I don't know why." He stopped, and put his hands on his shoulders. "Tell me, Jude," he said. "Tell me what it is. Tell me and we'll figure out how to make it better."</i></p> <p>(Yanagihara, 2015, p. 386)</p>

Stages of development	Quotes from the novel
12. Jude depended on Willem emotionally more than ever.	<p><i>For a moment, he wanted to break down and beg Willem not to leave. Don't go, he wanted to tell him. Stay here with me. I'm scared to be alone... Instead, he tightened his hold on Willem, which was something he rarely did—he rarely showed Willem any physical affection—and he could feel that Willem was surprised, but then he increased his pressure as well, and the two of them stood there, wrapped around each other, for a long time.</i></p> <p>(Yanagihara, 2015, p. 388)</p>
13. Willem's first priority turned to take care of Jude, not his career.	<p><i>The first memory: a hospital room. He knew it was a hospital room even before he opened his eyes because he could smell it, because its quality of silence—a silence that wasn't really silent—was familiar. Next to him: Willem, asleep in a chair. Then he had been confused—why was Willem here? He was supposed to be away, somewhere.</i></p> <p>(Yanagihara, 2015, p. 403)</p>
14. Willem pondered if his homosocial relationship with Jude had always meant to be a deep and solid one.	<p><i>There was no one else in the café but the two of them, and outside, the snow fell faster and thicker, and he felt, despite his anxiety, deeply calm, and glad he was telling somebody, and that that somebody was a person who knew him and Jude both, and had for many years. "I know this seems strange," he said. "And I've thought about what it could be, Andy, I really have. But part of me wonders if it was always meant to be this way; I mean, I've dated and dated for decades now, and maybe the reason it's never worked out is because it was never meant to, because I was supposed to</i></p>

Stages of development	Quotes from the novel
	<i>be with him all along. Or maybe I'm telling myself this. Or maybe it's simply curiosity. (Yanagihara, 2015, p. 445)</i>
15. As Willem started a romantic relationship with Jude, Jude was initially reluctant.	<i>But then there was another voice inside him, arguing back. You're crazy if you turn this opportunity down, said the voice. This is the one person you have always trusted. Willem isn't Caleb; he would never do that, not ever. And so, finally, he had gone to the kitchen, where Willem was making dinner. "Okay," he said. "Let's do it." Willem had looked at him and smiled. "Come here," he said, and he did, and Willem kissed him. (Yanagihara, 2015, p. 452)</i>
16. Willem consistently made an effort in finding why Jude kept hurting himself.	<i>He has explained to Willem so many times that he needs it, that it helps him, that he is unable to stop, but Willem cannot or will not comprehend him. "Don't you understand why this upsets me so much?" Willem asks him. "No, Willem," he says. "I know what I'm doing. You have to trust me." "I do trust you, Jude," Willem says. "But trust is not the issue here. The issue is you hurting yourself." (Yanagihara, 2015, p. 489)</i>
17. Their homosexual relationship was a unique one where, metaphorically, Willem was given a quest to stop Jude from cutting himself.	<i>Other people are proud of their boyfriends' talents or looks or athleticism; Willem, however, gets to be proud that his boyfriend has managed to pass another night without slicing himself with a razor. (Yanagihara, 2015, p. 480)</i>

As the Table 3 shows, Jude's homosocial experience and relationship with Willem was decent and reciprocal. Jude expressed homosocial desires to cement his bond with Willem. They both cherished their relationship with each other.

2.4 Jude's Homosocial Experience and Expressions toward Harold

To explore Jude's homosocial experience and expressions with Harold, the stages of his development could be traced as shown in the following table.

Table 4 Jude's Homosocial Experience and Expressions toward Harold

Stages of development	Quotes from the novel
1. Harold took a special interest in Jude as they both formed a bond outside the teacher-student relationship.	<i>The generosity of Harold's gift unsettled him. First, there was the matter of the gift itself: he had never, never received anything so grand. Second, there was the impossibility of ever adequately repaying him. And third, there was the meaning behind the gesture: he had known for some time that Harold respected him, and even enjoyed his company. But was it possible that he was someone important to Harold, that Harold liked him more than as just a student, but as a real, actual friend? And if that was the case, why should it make him so self-conscious?</i> (Yanagihara, 2015, p. 115)
2. Jude's childhood experience hindered him to develop a new relationship with Harold as his past told him that other people might want to be around him for a sexual purpose. Jude was always afraid of any man resembling Brother Luke and his sex clients. Even	<i>It had taken him many months to feel truly comfortable around Harold: not in the classroom or in his office, but outside of the classroom, outside of the office. In life, as Harold would say. He would return home after dinner at Harold's house and feel a flush of relief. He knew why, too, as much as he didn't want to admit it to himself: traditionally, men—adult men, which he didn't yet consider himself among—had been interested in him for one reason, and so he had learned to be</i>

Stages of development	Quotes from the novel
Harold, his college professor, whom he trusted the most, reminded him of unpleasant past encounters.	<i>frightened of them. But Harold didn't seem to be one of those men. (Although Brother Luke hadn't seemed to be one of those men either.) He was frightened of everything, it sometimes seemed, and he hated that about himself. Fear and hatred, fear and hatred: often, it seemed that those were the only two qualities he possessed. Fear of everyone else; hatred of himself. (Yanagihara, 2015, p. 115)</i>
3. Their homosocial bonds strengthened as time passed by.	<i>As the months and then the years passed, they developed a friendship in which the first fifteen years of his life remained unsaid and unspoken, as if they had never happened at all, as if he had been removed from the manufacturer's box when he reached college, and a switch at the base of his neck had been flipped, and he had shuddered to life. He knew that those blank years were filled in by Harold's own imaginings, and that some of those imaginings were worse than what had actually happened, and some were better. (Yanagihara, 2015, p. 128)</i>
4. An event proved that Harold valued Jude as one of his family members. When Jude had broken a momento of Harold's deceased son, Harold wrote a letter to Jude expressing his feeling toward Jude.	<i>"Dear Jude," Harold wrote, "thank you for your beautiful (if unnecessary) note. I appreciate everything in it. You're right; that mug means a lot to me. But you mean more. So please stop torturing yourself. "If I were a different kind of person, I might say that this whole incident is a metaphor for life in general: things get broken, and sometimes they get repaired, and in most cases, you realize that no matter what gets damaged, life rearranges itself to compensate for your loss, sometimes</i>

Stages of development	Quotes from the novel
	<i>wonderfully. “Actually—maybe I am that kind of person after all. “Love, Harold.” (Yanagihara, 2015, p. 133)</i>
5. Harold’s affection for Jude was overwhelming. Harold wanted to legally adopt Jude as his son.	<i>“Jude, I’ve—we’ve—known you for almost a decade now,” Harold said at last, and he watched as Harold’s eyes moved to him and then moved away, to somewhere above Julia’s head. “And over those years, you’ve grown very dear to us; both of us. You’re our friend, of course, but we think of you as more than a friend to us; as someone more special than that.” He looked at Julia, and she nodded at him once more. “So I hope you won’t think this is too—presumptuous, I suppose—but we’ve been wondering if you might consider letting us, well, adopt you.” Now he turned to him again, and smiled. “You’d be our legal son, and our legal heir, and someday all this”—he tossed his free arm into the air in a parodic gesture of expansiveness —“will be yours, if you want it.” (Yanagihara, 2015, p. 182)</i>
6. Jude might have an idea that he did not deserve to be in a good family, but his denial did not change the fact that Harold truly and unconditionally had a fatherly affection for him.	<i>He was silent. He couldn’t speak, he couldn’t react; he couldn’t even feel his face, couldn’t sense what his expression might be, and Julia hurried in. “Jude,” she said, “if you don’t want to, for whatever reason, we understand completely. It’s a lot to ask. If you say no, it won’t change how we feel about you, right, Harold? You’ll always, always be welcome here, and we hope you’ll always be part of our lives. Honestly, Jude—we</i>

Stages of development	Quotes from the novel
7. Harold developed a father-son bond with Jude by giving him precious family possession.	<i>won't be angry, and you shouldn't.</i> " (Yanagihara, 2015, p. 182)
7. Harold developed a father-son bond with Jude by giving him precious family possession.	<i>"My father gave this to me when I turned thirty," says Harold, when he doesn't say anything. "It was his. And you are still thirty, so I at least haven't messed up the symmetry of this." He takes the box from him and removes the watch and reverses it so he can see the initials engraved on the back of the face: SS/HS/JSF. "Saul Stein," says Harold. "That was my father. And then HS for me, and JSF for you." He returns the watch to him. He runs his thumbtip lightly over the initials. "I can't accept this, Harold," he says, finally. "Sure you can," Harold says. "It's yours, Jude." (Yanagihara, 2015, p. 203)</i>
8. Jude admitted to himself that he admired Harold in a various way.	<i>But this was a highly ungenerous way to think, and it was rare—most of the time, he admired Harold's steadfast optimism, his inability or unwillingness to be cynical, to look for unhappiness or misery in every situation. He loved Harold's innocence, which was made more remarkable considering what he taught and what he had lost. (Yanagihara, 2015, p. 241)</i>
9. Harold accepted Jude unconditionally as his family regardless of his past.	<i>I told him that who he was before made no difference to me. But of course, this was naïve: I adopted the person he was, but along with that came the person he had been, and I didn't know who that person was. Later, I would regret that I hadn't made it clearer to him that that person, whoever he was, was someone I wanted as well.</i>

Stages of development	Quotes from the novel
	<i>Later, I would wonder, incessantly, what it would have been like for him if I had found him twenty years before I did, when he was a baby. Or if not twenty, then ten, or even five. Who would he have been, and who would I have been?</i> (Yanagihara, 2015, p. 350)

It was evident that Jude's homosocial experience and relationship with Harold was not abusive but a loving one. Although he was wary at first, Jude finally accepted Harold's offer to adopt him legally and became part of a traditional family for the first time in his life.

3. An exploration of the process of marginalization and hierarchization in Jude's homosocial and homosexual relationships

To answer the second research question, hierarchization and marginalization could be found by examining the occurrences of inequality in various aspects of relationships that Jude formed with each focal character. To gain a deeper understanding of the inequality of male-to-male hierarchy and to shed the light on how Jude was marginalized and stigmatized by means such as verbal abuse and violence, there is a need to explore the social structures of hierarchy and the social gender order.

To Connell (2005), Gender is defined as a social practice that constantly refers to the body and what the body does. It is not a social practice reduced to the body. Moreover, gender relations, the relations among people and groups organized through the reproductive arena, form varied structures and social practices of all societies across the globe.

In the contemporary European and American contexts, the structure of power named 'patriarchy' still exists to legitimize the domination of men and the subordination of women as the politics of masculinity. Raewyn Cornell's *Masculinities* (2005) analyzes the gender inequality issues by exploring gender structure of practices

of men and women using the three-fold model of gender structure in terms of power relation, production relation and cathexis (emotional attachment).

By adapting and applying this provisional model of gender structure at this level of interpersonal scale, an insightful view of how Jude was marginalized and treated unequally in the world where men in power dominated other men and women could be perceived. Feminist-based exploration of inequality, hierarchy and marginalization emphasizes 3 terms of the structures of gender, namely power, labor, and cathexis. These will be used to examine the practices in which relationships were constructed between Jude and each focal character in the novel.

3.1 The marginalization and hierarchization in Jude's homosocial/homosexual relationship with Brother Luke

In a term of the power relation between Jude and Brother Luke, according to Cornell (2005), institutions such as the state, the workplace and the school are recognized as the sites of gender configuration in the social science perspective. Institutions are, in other words, gendered. For instance, the state can be considered as a patriarchal and masculine institution since the traits and personalities of top male office-holders hold the authority and sustain the male-based institution. The top levels of business, the military and government provide a convincing corporate display of masculinity. Most men in their hegemonies also benefit from the patriarchal dividends of honor, prestige, materialism and the control and right to command among other subordinated men and over women as this continuation results from the power inheritance of men.

Table 5 Jude's homosocial/homosexual relationship with Brother Luke in terms of power relation – Violence among Men

Quotes from the novel	Analysis
<i>Once he was in his room, and both Father Gabriel and Brother Peter were there, and he was trying not to shout, because he had learned that the quieter he was, the sooner it</i>	1. Possessing institutional power is a signifier to successfully claim the authority (rather than using direct violence) and is also

Quotes from the novel	Analysis
<p><i>would end, and he thought he saw, passing outside the doorframe quick as a moth, Brother Luke, and had felt humiliated, although he didn't know the word for humiliation then.</i> (Yanagihara, 2015, p. 150)</p>	<p>a mark of being in a hegemonic position. In this novel, the monastery can be recognized as a male-dominated site where a group of brothers exercises their institutional authority.</p>
<p><i>He could already feel the scrape in his throat from the screaming he would do, the singe of the belt as it slapped across his back, the darkness he would sink into, the giddy bright of day he would wake to. He watched his arm lift itself from his side, watched his fingers open, petal-like, and float toward the bowl.</i> (Yanagihara, 2015, p. 152)</p>	<p>2. The Brothers were exercising their power over Jude and using this institutional authority to punish Jude. Domestic violence gained control and domination over Jude and developed into a process of authorized marginalization.</p>
<p><i>It wasn't as if Luke was the only one who was kind to him—when he wasn't being made to punish him, ... but not only had Luke never beaten him... (Yanagihara, 2015, p. 151)</i></p>	<p>3. Several Brothers used violence against Jude except Brother Luke. Due to this reason, Jude trusted Brother Luke wholeheartedly.</p>

As one of the brothers in the monastery, politically, Brother Luke inherited and held the institutional power. However, Brother Luke exercised his authority by manipulating Jude's trust in order to make Jude escape with him from the monastery later on in the novel.

It is undeniable that violence is an essential element of a male domination system. Cornell (2005) suggests that domestic violence employed by men can be classified into two patterns: violence against women and violence among men. First, to sustain the domination over women, privileged and hegemonic groups of men use violence. Women intimidation and harassment are commonly found ranging from street wolf-whistling to various means of sexual harassments, to murder and so on as some men think that they are authorized and justified to exercise their rights due to their

patriarchal ideology of male supremacy. Moreover, men's common use of physical abuse co-occurs with verbal abuse. Words such as "whores" and "bitches" found in popular songs persuade men to use violence against women and claim their authority.

Table 6 Jude's homosocial/homosexual relationship with Brother Luke in terms of power relation - Verbal Abuse

Quotes from the novel	Analysis
<p><i>Once, he had started getting undressed before the client was ready, and the man had slapped his face and snapped at him. "Jesus," he'd said, "slow down, you little slut. How many times have you done this, anyway?" And as he always did whenever he clients hit him, Luke had come out of the bathroom to yell at the man, and had made the man promise to behave better if he was going to stay. The clients called him names: he was a slut, a whore, filthy, disgusting, a nympho (he had to look that one up), a slave, garbage, trash, dirty, worthless, a nothing. But Luke never said any of those things to him. He was perfect, said Luke, he was smart, he was good at what he did and there was nothing wrong with what he did. (Yanagihara, 2015, p. 419)</i></p>	<p>4. Obviously, Jude was called by his clients using abusive words such as "slut," "whore," "nympho" and so on. These abusive terms are obviously related to femininity. Male-to-male oppression also marginalizes homosexual men and places them at the lowest level of male hierarchy. With the ideology of patriarchy, gayness and homosexuality are also associated with femininity. A variety of abusive vocabularies are used as signifiers of subordinating and marginalizing processes where homosexual men are hurled and stigmatized with feminine attributes such as wimp, milksop, nerd, turkey, sissy, lily liver, jellyfish, yellowbelly, candy ass, lady finger, cookie pusher, cream puff, pantywaist, mother's boy, etc.</p>

The second pattern of violence among men is recognized as the key gender politics of male transactions among men. At a collective level of men, for instance,

violence can be seen through military combat and homicide. At the domestic level, some heterosexual men use violence against homosexual men.

In addition to abuses he received from other men, Jude also inflicted corporal violence to harm himself. This could be seen in the following quote.

“He had at first missed the theatrics, the force and weight, of his falls and his slams, but he soon grew to appreciate the secrecy, the control of the cuts. Brother Luke was right: the cutting was better. When he did it, it was as if he was draining away the poison, the filth, the rage inside him... He had a vision of himself being pumped full of water and detergent and bleach and then blasted dry, everything inside him made hygienic again. Now, after the final client of the night had left, he took Brother Luke’s place in the bathroom, and until he heard the Brother telling him it was time to come to bed, his body was his to do with what he chose.” (Yanagihara, 2015, p. 419)

Jude’s self-harm indicates that he had no power to control and dominate over anyone else except his own body: “his body was his to do with what he chose.” Feeling authorized to use violence with himself, Jude chose “the control of the cuts” to harm himself. As a component of domination and power, domestic violence becomes a hierarchal legitimization of male characters in the gender order of this novel. Jude himself used violence as a norm for self-expression.

The production relation between Jude and Brother Luke was defined by the gender division of labor in the forms of the allocation of tasks. The dominance of men in capitalism is prevalent as they are the major capital drive such as a chief executive or the owner of a major corporation. The economic consequences of the gender division of labor are unequal shares of the products of social labor between genders. Most men benefit from such patriarchal dividends as honor, prestige, materialism and the control and right to command over men and women. Some women are placed in the labor to sustain patriarchal wealth, and they are in control of the property system of leading male capitalists. The equality of men’s and women’s contributions and the gendered appropriation of the products of social labor are questioned in terms of social justice of equal opportunities of accessing the equal gain and distributions of incomes. In simple words, some women (and some marginalized men) can access fewer opportunities and gains than heterosexual men in hegemonic positions. (Connell, 2005)

Table 7 Jude’s homosocial/homosexual relationship with Brother Luke in terms of production relation

Quotes from the novel	Analysis
<p><i>Now their routine was different: they still had classes in the mornings and afternoons, but now, some evenings, Brother Luke brought back men, his clients. Sometimes there was just one; sometimes there were several...</i> (Yanagihara, 2015, p. 398)</p>	<p>1. After leaving the monastery, Brother Luke persuaded Jude to work as a child prostitute. Eventually, Jude’s earnings made him the breadwinner for the two of them.</p>
<p><i>He was so dependent on Luke: for his food, for his protection, and now for his razors.</i> (Yanagihara, 2015, p. 419)</p>	<p>2. In the allocation of labor and tasks, it was obvious that the only work Brother Luke could do was to educate Jude during their “classes in the mornings and afternoons.” Academically beneficial though these sessions were, they, however, did not bring in any income. On the contrary, Jude did most of the work to earn the income that supported the two of them, and so he became the breadwinner of their small “family.” Still, Jude could not access his monetary gains under Brother Luke’s control. Also, due to fact that he was still a minor, Jude was legally and socially dependent on Brother Luke.</p>
<p><i>And yet something else told him that he shouldn’t love Brother Luke, that the brother had done something to him that</i></p>	<p>3. Even if Jude was earning money as a child, he could not access the same opportunities as an adult as well as</p>

Quotes from the novel	Analysis
<p><i>was wrong. But he hadn't. He had volunteered for this, after all; it was for the cabin in the woods, where he would have his own sleeping loft, that he was doing this.</i></p> <p>(Yanagihara, 2015, p. 399)</p>	<p>Brother Luke did. He needed to rely on Brother Luke for the basic needs of livelihood.</p>

Freud defines emotional attachment (cathexis) as an investment of libido, pointing out, for instance, how dreams are cathected with different amounts of affect. A cathexis or emotional charge might be positive or negative. In other words, cathexis can also be described as emotional energy attaching gendered objects in describing heterosexual and homosexual desires. Consequently, these desires lead to individual practices and the shapes of sexualities and gender order accepting lesbian and gay sexuality as a public alternative in the heterosexual or gender order. In the view of feminism, for example, women possess free wills and freedom of sexual pleasure and control of their own bodies influencing and leading to heterosexual as well as homosexual relationships and activities in the forms of emotion, attachment and pleasure prohibited by the patriarchal order that a patriarchal society itself produces. In an idealistic sense, Cornell adds that “*Accordingly we can ask political questions about the relationships involved: whether they are consensual or coercive, whether pleasure is equally given and received.*” (Robert William Connell, 2005, p. 74)

The following analysis explores Jude’s cathexis toward Brother Luke and Jude’s emotional attachment to Brother Luke as portrayed by how his emotional and sexual desires were invested and expressed both positively and negatively. In addition, the analysis examines whether these emotional attachments were consensually and equally received and reciprocated.

Table 8 Jude’s homosocial/homosexual relationship with Brother Luke in terms of emotional attachment/investment (Cathexis)

Quotes from the novel	Analysis
<p><i>Jude—what they do to you: it’s not right. They shouldn’t be doing that to you; they shouldn’t be hurting you,” and he almost started crying again. “I would never hurt you, Jude, you know that, don’t you?..... “Do you know, Jude, that before I came here, to the monastery, I had a son? You remind me so much of him. I loved him so much. But he died, and then I came here.” ...“Jude,” said the brother, and sat down next to him, pulling him into his body. “No one’s sending you away. I promise; no one’s going to send you away.” Finally, he was able to calm himself again, and the two of them sat silent for a long time. “All I meant to say was that you deserve to be with someone who loves you. Like me. If you were with me, I’d never hurt you. (Yanagihara, 2015, p. 375)</i></p>	<p>1. Before escaping from the monastery, Jude and Brother Luke shared mutual emotional links and mutual understanding. Jude’s emotional charge was positively and gradually improved.</p>
<p><i>Brother Luke knelt by him. “You’re going to do what you did with Father Gabriel and a couple of the brothers,” he said, and then, slowly, he understood what Luke was saying, and he stepped back toward the bed, everything within him seizing with fear. “Jude, it’s going to be different now,” Luke said, before he could say anything. “It’ll be over so fast, I promise you. (Yanagihara, 2015, p. 398)</i></p>	<p>2. After escaping from the monastery, Jude was forced into prostitution. Jude felt horrified by what Brother Luke did to him.</p>

Quotes from the novel	Analysis
<p><i>when Luke asked, “Jude, do you love me?” He hesitated. Four months ago, he would’ve said yes immediately, proudly and unthinkingly. But now— did he love Brother Luke? He often wondered about this. He wanted to. The brother had never hurt him, or hit him, or said anything mean to him. He took care of him. He was always waiting just behind the wall to make sure nothing bad happened to him. (Yanagihara, 2015, p. 399)</i></p>	<p>3. Then, Jude was uncertain about his feeling and hesitated to continue investing his emotional attachment in Brother Luke.</p>
<p><i>Then Brother Luke had explained to him that when two people loved each other as much as they did, that they slept in the same bed, and were naked with each other. He hadn’t known what to say to this, but before he could think of what it might be, Brother Luke was moving into bed with him and taking off his clothes and then kissing him. He had never kissed before— Brother Luke didn’t let the clients do it with him—and he didn’t like it, didn’t like the wetness and the force of it. “Relax,” the brother told him. “Just relax, Jude,” and he tried to as much as he could. (Yanagihara, 2015, p. 400)</i></p>	<p>4. Jude’s hesitation to believe and follow Brother Luke’s commands could be seen as negatively reinforced emotional attachment and investment. His willingness and romantic desires for Brother gradually weakened.</p>
<p><i>The first time the brother had sex with him, he told him it would be different than with the clients. “Because we’re in love,” he’d said, and he had believed him, and when it had felt the same after all— as painful, as difficult, as uncomfortable, as shameful— he assumed he</i></p>	<p>5. Their romantic and homosexual relation was obviously a child abuse. The sexual intercourse between Jude and Brother Luke did not provide Jude a sense of romantic</p>

Quotes from the novel	Analysis
<p><i>was doing something wrong, especially because the brother was so happy afterward. “Wasn’t that nice?” the brother asked him, “didn’t it feel different?” and he had agreed, too embarrassed to admit that it had been no different at all, that it had been just as awful as it had been with the client the day before.</i></p> <p>(Yanagihara, 2015, p. 400)</p>	<p>and positive emotional attachment with Brother Luke.</p>
<p><i>“I’ll move to Boston, too,” Luke said. “And we’ll be married, so we’ll live in an apartment off campus.” Sometimes they discussed this: the courses he would take, the things Brother Luke had done when he was at college, the places they would travel to after he graduated. “Maybe we’ll have a son together one day,” Luke said once, and he had stiffened, for he knew without Luke saying so that Luke would do to this phantom son of theirs what had been done to him, and he remembered thinking that that would never happen, that he would never let this ghost child, this child who didn’t exist, ever exist, that he would never let another child be around Luke.</i></p> <p>(Yanagihara, 2015, p. 540)</p>	<p>6. Brother Luke convinced Jude to form a family life like any typical heterosexual couple.</p>
<p><i>He remembered thinking that he would protect this son of theirs, and for a brief, awful moment, he wished he would never turn sixteen at all, because he knew that once he did, Luke would need someone else, and that he couldn’t let that happen. But now Luke was dead. The</i></p>	<p>7. Jude’s concern about this “phantom son” was narrated. He was afraid that the phantom child might end up in the same way that he did with Brother Luke.</p>

Quotes from the novel	Analysis
<p><i>phantom child was safe. He could safely turn sixteen. He could turn sixteen and be safe.</i> (Yanagihara, 2015, p. 541)</p>	
<p><i>Above him, He dreams that he has become Brother Luke himself. He dreams, again and again, that Harold is Dr. Traylor, and when he wakes, he feels ashamed for attributing such behavior to Harold, even in his subconscious, and at the same time fearful that the dream might be real after all, and he has to remind himself of Willem's promise: Never, ever, Jude. He would never do that to you, not for anything.</i> (Yanagihara, 2015, p. 607)</p>	<p>8. Jude's strong emotional attachment was also expressed in his subconscious mind. As dreams could be a representation of wish fulfillment, unconscious desires and conflicts, the manifests of Jude's dream, reflected his discomforts and fears</p>
<p><i>Sometimes the dreams are so vivid, so real, that it takes minutes, an hour for him to return to his life, for him to convince himself that the life of his consciousness is in fact real life, his real life. Sometimes he wakes so far from himself that he can't even remember who he is. "Where am I?" he asks, desperate, and then, "Who am I? Who am I?"</i> (Yanagihara, 2015, p. 607)</p>	

All in all, Jude's emotional attachment with Brother Luke began with a positive charge and gradually and continually turned into negative disruptions in the forms of violence and child abuses through the process of authorization and marginalization.

By examining the practices on which the relationship of Brother Luke and Jude were constructed in terms of power, labor, and cathexis, it is evident that Jude suffered and encountered the same fate as many women did due to the inequality imposed by the patriarchal gender order and patriarchal process of authorization and

marginalization. Correspondingly, Gayle Rubin (1975) claims that “the suppression of the homosexual component of human sexuality, and by corollary, the oppression of homosexuals, is... a product of the same system whose rules and relations oppress women.”

3.2 The marginalization and hierarchization in Jude’s homosocial/homosexual relationship with Caleb Porter

To examine the occurrence of the marginalization and hierarchization in Jude’s homosocial relation with Caleb, there is a need to analyze the relationships in terms of power relation, production relation and emotional attachment.

Table 9 Jude’s homosocial/homosexual relationship with Caleb Porter in terms of power relation - Violence/ Harassment

Quotes from the novel	Analysis
<i>The first time Caleb hit him, he was both surprised and not. This was at the end of July, and he had gone over to Caleb’s at midnight, after leaving the office. He had used his wheelchair that day—lately, something had been going wrong with his feet; he didn’t know what it was....</i> (Yanagihara, 2015, p. 323)	1. Caleb started to use corporal violence to dominate Jude.
<i>He hated admitting to Caleb that something else was wrong with him; he couldn’t bring himself to do it once again. “Am I walking strangely?” he asked. “Yeah—you look like Frankenstein’s monster.”</i> <i>“I’m sorry,” he said. Leave, said the voice inside him. Leave now. “I wasn’t aware of it.”</i> (Yanagihara, 2015, p. 323)	2. Caleb also used verbal abuse to gain the power of domination. He named Jude “Frankenstein’s monster”.
<i>He has always known that if he wanted to be with someone, he would have to make an</i>	3. Jude lost himself in exchange for a relationship with Caleb as

Quotes from the novel	Analysis
<p><i>exchange. And Caleb, he knows, is the best he will ever be able to find.</i> (Yanagihara, 2015, p. 326)</p>	<p>he had once done with Brother Luke.</p>
<p><i>“Caleb,” he gasps, “please, please.” He was never one to beg for mercy, not even as a child, but he has become that person, somehow. When he was a child, his life meant little to him; he wishes, now, that that were still true. “Please,” he says. “Caleb, please forgive me—I’m sorry, I’m sorry.” But Caleb, he knows, is no longer human. He is a wolf, he is a coyote. He is muscle and rage. And he is nothing to Caleb, he is prey, he is disposable. He is being dragged to the edge of the sofa, he knows what will happen next.</i> (Yanagihara, 2015, p.329)</p>	<p>4. In a metaphorical sense, Jude was completely dominated by Caleb as Jude was either “a prey” or “nothing” to Caleb.</p>
<p><i>Caleb had kicked him in his side, and every movement, every breath, is painful. Before he leaves the house, he makes an appointment with the dentist because he can feel that one of his upper teeth has been knocked loose, and an appointment at Andy’s for that evening.</i> (Yanagihara, 2015, p. 330)</p>	<p>5. With Caleb, the repetition of violence affected Jude physically and mentally.</p>
<p><i>By now he is hysterical, pleading with Caleb, asking him again and again what he’s doing, what he’s going to do to him. At the front door, Caleb lifts him, and for a moment his face is fitted into the tiny dirty glass window that looks out onto Greene Street, and then Caleb is opening the door and he is being pushed out,</i></p>	<p>6. Caleb consistently used humiliation and corporal violence as a norm to dominate Jude</p>

Quotes from the novel	Analysis
<i>naked, into the street.</i> (Yanagihara, 2015, p. 338)	

The occurrence of the marginalization and hierarchization in Jude's homosocial relation with Caleb in terms of production was not found, but the existence of marginalization and hierarchization in this homosocial relation was dominant as described below.

Table 10 Jude's homosocial/homosexual relationship with Caleb Porter in terms of emotional attachment/investment (Cathexis)

Quotes from the novel	Analysis
<i>And then there is the sex, which is worse than he had imagined: he had forgotten just how painful it was, how debasing, how repulsive, how much he disliked it. He hates the postures, the positions it demands, each of them degrading because they leave him so helpless and weak; he hates the tastes of it and the smells of it. But mostly, he hates the sounds of it: the meaty smack of flesh hitting flesh, the wounded-animal moans and grunts, the things said to him that were perhaps meant to be arousing but he can only interpret as diminishing. Part of him, he realizes, had always thought it would be better as an adult, as if somehow the mere fact of age would transform the experience into something glorious and enjoyable.</i> (Yanagihara, 2015, p. 321)	1. Jude's homosocial experiences with Brother Luke majorly contributed to his characterization in developing homosexual relationships. Later, as an adult, Jude began dating a man named Caleb who turned out to be fiercely abusive, thus repeatedly reminding him of the abuses he had received from Brother Luke.
<i>He feels about Caleb the way he once felt about Brother Luke: someone in whom he had, rashly, entrusted himself, someone in whom he had</i>	2. Jude's homosexual relationships with Brother Luke and Caleb had a mutual

Quotes from the novel	Analysis
<p><i>placed such hopes, someone he hoped could save him. But even when it became clear that they would not, even when his hopes turned rancid, he was unable to disentangle himself from them, he was unable to leave. There is a sort of symmetry to his pairing with Caleb that makes sense: they are the damaged and the damager, the sliding heap of garbage and the jackal sniffing through it. They exist only to themselves—he has met no one in Caleb’s life, and he has not introduced Caleb to anyone in his. They both know that something about what they are doing is shameful. They are bound to each other by their mutual disgust and discomfort: Caleb tolerates his body, and he tolerates Caleb’s revulsion.</i></p> <p>(Yanagihara, 2015, p. 326)</p>	<p>link in that both were destructive. The physical violence and emotional insult worsened Jude’s mental and emotional stability.</p>
<p><i>I knew that he had decided that Caleb was right, that he was disgusting, that he had, somehow, deserved what had happened to him. And that was the worst thing, the most reprehensible thing.</i></p> <p>(Yanagihara, 2015, p. 368)</p>	<p>3. As with Brother Luke, Jude implanted such self-hatred, stigma and his pessimism that he was unable to form a healthy relationship.</p>
<p><i>In the weeks following the beating, he worked on forgetting Caleb. Before going to bed, he went to the door of his apartment and, feeling foolish, tried forcing his old set of keys into the locks to assure himself that they didn’t fit, that he really was once again safe. He set, and reset, the alarm system he’d had installed, which was so sensitive that even passing shadows triggered a flurry of</i></p>	<p>4. Even after their abusive relationships had ended, Jude’s homosocial experience with Caleb still lingered and haunted him.</p>

Quotes from the novel	Analysis
<p><i>beeps. And then he lay awake, his eyes open in the dark room, concentrating on forgetting. But it was so difficult—there were so many memories from those months that stabbed him that he was overwhelmed. He heard Caleb’s voice saying things to him, he saw the expression on Caleb’s face as he had stared at his unclothed body, he felt the horrid blank airlessness of his fall down the staircase, and he crunched himself into a knot and put his hands over his ears and closed his eyes. (Yanagihara, 2015, p. 380)</i></p>	

In general, Jude invested his emotional attachment in Caleb in a form of abusive traumas and past stigmas. Consequently, Jude’s prevalent traumas caused life-long psychological mental issues. Jude especially took in a sense of marginalization in which Caleb applied corporal violence and harassment to dominate him as a norm and inevitable pain reminiscences.

3.3 The marginalization and hierarchization in Jude’s homosocial/homosexual relationship with Willem

The occurrence of the marginalization and hierarchization in Jude’s homosocial relation with Willem could be explored by analyzing their relationships in terms of power relation, production relation and emotional attachment.

Table 11 Jude’s homosocial/homosexual relationship with Willem in terms of power relation – Corporal Violence

Quotes from the novel	Analysis
<p><i>About a month before the fight, they’d had a different fight. Willem had, of course, noticed that he was cutting himself more, but he hadn’t known why, only that he was, and one night, after he was certain Willem was asleep, he was creeping toward the bathroom, when suddenly, Willem had grabbed him hard around the wrist, and he had gasped from fright. “Jesus, Willem,” he’d said. “You scared me.”</i></p> <p>.(Yanagihara, 2015, p. 489)</p>	<p>1. They had arguments about Jude’s self-violence. Even Willem needed to act aggressively to threaten Jude to stop cutting himself.</p>
<p><i>“Fuck!” Willem yelled. “Fuck!” But he made a second cut anyway, right under the first. “Stop it, Willem!” he shouted, almost in tears. “Willem, stop it! You’re hurting yourself!” “Oh, yeah?” asked Willem, and he could tell by how bright Willem’s eyes were that he was almost crying himself. “You see what it feels like, Jude?” And he made a third cut, cursing again. (Yanagihara, 2015, p. 493)</i></p>	<p>2. Willem ironically imitated Jude’s acts of cutting to stop Jude’s self-harm.</p>

In the term of power relation, Willem’s efforts were to dominate Jude by winning over the arguments to stop Jude’s self-harm behavior. Nevertheless, as Willem reached the limit of his temper, he used corporal violence against himself to point to his own feeling when he had learned that Jude was cutting himself.

Table 12 Jude’s homosocial/homosexual relationship with Willem in terms of production relation – Economical Codependency

Quotes from the novel	Analysis
<i>He had always felt bound to Willem by the big things—love; trust—but he likes being bound to him by the small things as well: bills and taxes and dental checkups. He is always reminded of a visit to Harold and Julia’s he’d made years ago, when he had come down with a terrible cold and had wound up spending most of the weekend on the living-room sofa, wrapped in a blanket and sliding in and out of sleep. (Yanagihara, 2015, p. 479)</i>	To reduce their costs of living and monthly rent, Jude and Willem agreed to live together in an apartment.

In terms of their production relation, Jude was also attached to Willem due to their financial codependency. By living together in an apartment, they could lower their daily and rental expenses. In addition, by living together, their bond continuously grew stronger.

The explorations of Jude’s emotional attachments to Willem are listed below.

Table 13 Jude’s homosocial/homosexual relationship with Willem in terms of emotional attachment/investment (Cathexis)

Quotes from the novel	Analysis
<i>After Willem left, things were fine for a few days. But then they got bad again. The hyenas returned, more numerous and famished than before, more vigilant in their hunt. And then everything else returned as well: years and years</i>	1. Without Willem’s presence, Jude’s trauma and stigma rose to domination. Jude found it difficult to be without Willem.

Quotes from the novel	Analysis
<p><i>and years of memories he had thought he had controlled and defanged, all crowding him once again, yelping and leaping before his face, unignorable in their sounds, indefatigable in their clamor for his attention. (Yanagihara, 2015, p. 388)</i></p>	
<p><i>Willem put down his lamb sandwich and took a breath. “Okay,” he said. “What I really want for my birthday is for you to tell me who Brother Luke is. And not just who he is, but what your—your relationship with him was, and why you think you keep calling out his name at night.” He looked at him. “I want you to be honest, and thorough, and tell me the whole story. That’s what I want.” (Yanagihara, 2015, p. 415)</i></p>	<p>2. Willem seemed to endlessly invest his homosocial bonds and interests in taking care of Jude as he truly wanted to help Jude to get over his emotional instability and trauma.</p>
<p><i>He has a dream one night of Willem and Harold sitting together at a table, their heads bent over a piece of paper, Harold adding up figures on a calculator, and he knows, without being told, that Harold is paying Willem to be with him. In the dream, he feels humiliation along with a kind of gratitude: that Harold should be so generous, that Willem should play along. (Yanagihara, 2015, p. 458)</i></p>	<p>3. However, Jude’s stigma of being unwanted and self-hatred were prevalent in his subconscious mind. His greatest fear was that Willem and Harold might have a hidden agenda which he did not know about.</p>
<p><i>It is the first time in his life that he has ever initiated a kiss, and he hopes that with it he is conveying to Willem everything he cannot say, not even in the dark, not even in the early-morning gray: everything he is ashamed of, everything he is grateful for. This time, he keeps</i></p>	<p>4. Still, Jude hoped that his effort in investing homosocial/homosexual bonds would lead him to a better circumstance and a more stable mentality.</p>

Quotes from the novel	Analysis
<p><i>his eyes closed, imagining that soon, he too will be able to go wherever people go when they kiss, when they have sex: that land he has never visited, that place he wants to see, that world he hopes is not forbidden to him forever.</i> (Yanagihara, 2015, p. 462)</p>	
<p><i>But once it had begun, he could feel every bad old sensation returning. He tried to direct his attention to how this time was clearly better: how Willem was more gentle than Caleb had been, how he didn't get impatient with him, how it was, after all, Willem, someone he loved. But when it was over, there was the same shame, the same nausea, the same desire to hurt himself, to scoop out his insides and hurl them against the wall with a bloody thwack.</i> (Yanagihara, 2015, p. 482)</p>	<p>5. The abusive experience and relationship with Caleb hindered Jude to develop a healthier relationship with Willem.</p>
<p><i>Willem had sacrificed so much to be with him, and had brought him such peace, that he was determined to try to thank him however he could.</i> (Yanagihara, 2015, p. 483)</p>	<p>6. Somehow, Jude felt grateful that Willem never gave up supporting him.</p>
<p><i>This is Willem, he would remind himself, again and again. This is someone who would never intentionally hurt you. Whatever he asks you to do is within reason.</i> <i>But then he would see Brother Luke's face before him. You trusted him, too, the voice nagged him. You thought he was protecting you, too. How dare you, he would argue with the voice. How dare you compare Willem to Brother Luke. What's the difference? the voice snapped back.</i></p>	<p>7. Since Jude's trauma was always associated with violence, abuses, cutting and Brother Luke, his sexual pleasure inevitably brought back the experience of his past abuses.</p>

Quotes from the novel	Analysis
<p><i>They both want the same thing from you. You're the same thing to them in the end. (Yanagihara, 2015, p. 483)</i></p>	
<p><i>They were in a relationship. People in relationships had sex. If he wanted to keep Willem, he had to fulfill his side of the bargain, and his dislike for his duties didn't change this. Still, he didn't give up. He promised himself he would work on repairing himself, for Willem's sake if not his own. (Yanagihara, 2015, p. 485)</i></p>	<p>8. Even though Jude's sex life was an association of violence, abuses, cutting and Brother Luke, Jude was committed to a sexual relationship with Willem to reciprocate the affection Willem had given to him.</p>
<p><i>But why had Willem cared about him so much? Why had he wanted to spend so much time around him? He had never been able to understand this, and now he never will. I sometimes think I care more about your being alive than you do, he remembers Willem saying, and he takes a long, shuddering breath. (Yanagihara, 2015, p. 646)</i></p>	<p>9. It was evident that the love Willem had for Jude was complete and unconditional. His love for Jude was greater than the love Jude had allowed for himself.</p>
<p><i>For now, no one else needs to know. His thoughts are so occupied with Willem—trying to recreate him, to hold his face and voice in his head, to keep him present—that his past is as far away as it has ever been: he is in the middle of a lake, trying to stay afloat; he can't think of returning to shore and having to live among his memories again. (Yanagihara, 2015, p. 669)</i></p>	<p>10. After Willem's death from a car accident, Jude realized that he desperately needed Willem as he reminisced about Willem's existence.</p>

Without Willem, Jude was unable to trust anyone. Because Willem had completely earned Jude's trust, Jude needed to emotionally cling to Willem. Jude had never imagined a better version of himself until his homosexual relationship with

Willem. Apparently, Willem inspired Jude to live his life. However, Jude still struggled to be in a homosexual relationship due to his past and trauma with Brother Luke and Caleb.

3.4 Marginalization and hierarchization in Jude's homosocial/homosexual relationship with Harold

To examine the occurrence of the marginalization and hierarchization in Jude's homosocial relation with Harold, there is a need to analyze the relationships in terms of power relation, production relation and emotional attachment.

Table 14 Jude's homosocial relationship with Harold in terms of power relation – Parenthood

Quotes from the novel	Analysis
<p><i>For a moment, no one says anything, and he can feel something, a current, sizzle in the air. "Who the fuck are you?" hisses Harold, and then he watches Harold's face change, his features contorting so quickly and violently from shock to disgust to anger that he looks, for an instant, inhuman, a ghoulish in Harold's clothing. And then his expression changes again, and he watches something harden in Harold's face, as if his very muscles are ossifying before him...</i></p> <p><i>"Get the fuck out of here," says Harold, biting down on each word. They are all of them speaking in whispers, but the conversation feels so loud, and the rest of the restaurant so silent, that he is certain everyone can hear them. "Harold, don't," he begs him. "Stop, please." But Harold doesn't listen to him. "I'm going to call the police," he says, and Caleb slides out of the booth and</i></p>	<p>1. Harold encountered Caleb unexpectedly and argued with him to end the abusive relationship with Jude. Harold exercised his power by using abusive words. He also exercised his legal power to end the argument with Caleb by calling the police.</p>

Quotes from the novel	Analysis
<i>stands, and Harold stands as well. “Get out of here right now,” Harold repeats, and now everyone really is looking in their direction, and he is so mortified that he feels sick. (Yanagihara, 2015, p. 334)</i>	
<i>“Look at me, Jude,” says Harold, but he can’t. “You are. It breaks my heart that you can’t see this.” (Yanagihara, 2015, p. 336)</i>	2. The abusive relationship between Jude and Caleb worsened not only Jude’s mentality but also Harold’s.
<i>I was beginning to feel light-headed from the effort of suppressing the need to run out and find Caleb and kill him, from the effort of accepting that someone had done this to him, from seeing him, someone who was so dignified, who made certain to always be composed and neat, so beaten, so helpless. “Where’s your chair?” I asked him. (Yanagihara, 2015, p. 354)</i>	3. After Harold learned that Jude was brutally, violently and emotionally tortured by Caleb, Harold became aggressive and wanted “to run out and find Caleb and kill him.”

Jude’s power relations with Harold were supportive emotionally, professionally and financially. In addition, the explorations of Jude’s emotional attachments with Harold are described as following.

Table 15 Jude’s homosocial relationship with Harold in terms of production relation - Career Opportunity/Financial supports

Quotes from the novel	Analysis
<i>He and Thomas had started clerking for the judge the same year, and when he had been approached by the judge’s informal search committee—really, his Business Associations</i>	1. With Harold’s fellow network and connection as a law professor, Jude received an advantage in his career

Quotes from the novel	Analysis
<p><i>professor, with whom the judge was old friends—the spring of his second year of law school, it had been Harold who had encouraged him to apply. Sullivan was known among his fellow circuit court judges for always hiring one clerk whose political views diverged from his own, the more wildly, the better. (His last liberal law clerk had gone on to work for a Hawaiian rights sovereignty group that advocated for the islands’ secession from the United States, a career move that had sent the judge into a fit of apoplectic self-satisfaction.)</i></p> <p><i>“Sullivan hates me,” Harold had told him then, sounding pleased. “He’ll hire you just to spite me.” He smiled, savoring the thought. “And because you’re the most brilliant student I’ve ever had,” he added. (Yanagihara, 2015, p. 109)</i></p>	<p>opportunity with Harold’s recommendations.</p>
<p><i>After he’d gotten the job, Harold had asked him if he could mention him to Adam, the U.S. Attorney, with whom Harold was, it happened, longtime acquaintances. But he’d told Harold he wanted to know he could make it on his own. This was true, but the greater reason was that he was tentative about naming Harold as one of his assets, because he didn’t want Harold to regret his association with him. And so he’d said nothing. (Yanagihara, 2015, p. 130)</i></p>	<p>2. To Jude, Harold could be considered as “one of his assets” in the law circuit and a strong name for reference.</p>

Quotes from the novel	Analysis
<i>Harold sighed. “So what is this about, really?” he asked. “Is it money? Is this what this is about? Why didn’t you tell me you needed money, Jude? I could’ve given you some. Is this all about money? Tell me what you need, Jude, and I’m happy to help you out.”</i> (Yanagihara, 2015, p. 241)	3. Harold was always willing to support Jude financially.

More importantly, Jude and Harold were emotionally attached to each other and their bond constantly strengthened as shown in Table 16

Table 16 Jude’s homosocial relationship with Harold in terms of emotional attachment/investment (Cathexis)

Quotes from the novel	Analysis
<i>“Jude,” Harold said at last. “I can’t imagine anything you might have done that would change the way I feel about you. I don’t care what you did before. Or rather—I do care; I would love to hear about your life before we met. But I’ve always had the feeling, the very strong feeling, that you never wanted to discuss it.”</i> (Yanagihara, 2015, p. 197)	1. Harold accepted Jude unconditionally no matter what he did or what he had been in the past. He was willing to discuss and alleviate Jude’s problems.
<i>I knew what it would be, and I didn’t want to hear it. “Were you sexually abused as a child?” I could sense, rather than see, him stiffen, and under my hand, I could feel him shudder. He still hadn’t looked at me, and now he rolled to his left side, moving his bandaged arm to the</i>	2. Harold put in his effort to help Jude with his mental trauma. Harold played a parental role to help Jude.

Quotes from the novel	Analysis
<p><i>pillow next to him. "Jesus, Harold," he said, finally. .(Yanagihara, 2015, p. 365)</i></p>	
<p><i>Later, he wakes in their bed, disoriented, and sees Harold sitting next to him, staring at him. "Harold," he says, "what're you doing here?" But Harold doesn't speak, just lunges at him, and he realizes with a sickening lurch that Harold is trying to take his clothes off. No, he tells himself. Not Harold. This can't be. This is one of his deepest, ugliest, most secret fears, and now it is coming true. But then his old instincts awaken: Harold is another client, and he will fight him away. He yells, then, twisting himself, pinwheeling his arms and what he can of his legs, trying to intimidate, to fluster this silent, determined Harold before him, screaming for Brother Luke's help. And then, suddenly, Harold vanishes and is replaced by Willem, his face near his, saying something he can't understand. (Yanagihara, 2015, p. 586)</i></p>	<p>3. His past experience was rooted in his subconscious mind. Consequently, Jude was always afraid of any man resembling Brother Luke and his sex clients as his childhood sexual experience traumatized him.</p>
<p><i>He can see Willem stiffen. "No, Jude," he says. "Harold wasn't there. You were delirious from the fever; it didn't happen." He is relieved and terrified to hear this. Relieved to hear that it wasn't true; terrified because it seemed so real, so actual. .(Yanagihara, 2015, p. 587)</i></p>	<p>4. Jude's strong emotional attachment to Harold was also expressed in his subconscious mind</p>
<p><i>He's going to be fine, Willem," Harold kept babbling at him, Harold who was in general even more of a worrier than Willem himself had</i></p>	<p>5. When Jude was in the hospital, Willem and Harold had a similar mutual homosocial bond invested in</p>

Quotes from the novel	Analysis
<i>become. "He's going to be fine. (Yanagihara, 2015, p. 610)</i>	Jude but in this scenario, Harold had a greater one.
<i>Leave me alone," he roars at them, but his energy is dissipating and he is weak and hungry. "Leave me alone," he tries again, but his words are shapeless and useless, as useless as his arms, as his legs, and he soon stops trying. "Jude," Harold says to him, quietly. "My poor Jude. My poor sweetheart." And with that, he starts to cry, for no one has ever called him sweetheart, not since Brother Luke. (Yanagihara, 2015, p. 699)</i>	6. No matter how Jude tried to keep a distance or ignore Harold. Harold's homosocial bonds with Jude could not be broken as he treated Jude like his son.

Apparently, the inequality and the marginalizing process did not exist in the homosocial relationship between Harold and Jude in terms of power relation, production relation and emotional attachments. Also, Harold invested his efforts and affection in fostering Jude to be emotionally, financially and physically improved. Their decent and reciprocal relationship supported Jude to alleviate his psychological issues, specifically his self-deprecating attitudes and emotions.

4. An exploration of the contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional, social, economic and political development.

4.1 Brother Luke's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional, social, economic and political development.

Jude's homosocial experiences with Brother Luke were the most influential in shaping his life-long personal development and identity in various areas. In terms of emotional and social development, Jude's personality was shaped by his trauma, self-harm and violence, self-hatred attitude, sexual and interpersonal

relationships, and his sexuality. The trauma of childhood abuses was the most prominent influence affecting Jude's mental and physical health with life-long repercussions.

Table 17 Brother Luke's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional and mental health - childhood trauma, self-harm and self-hatred attitude

Quotes from the novel	Descriptive Analysis
<p><i>There were two ways of forgetting. For many years, he had envisioned unimaginatively a vault, and at the end of the day, he would gather the images and sequences and words that he didn't want to think about again and open the heavy steel door only enough to hurry them inside, closing it quickly and tightly. But this method wasn't effective: the memories seeped out anyway. The important thing, he came to realize, was to eliminate them, not just to store them. (Yanagihara, 2015, p. 380)</i></p>	<p>1. Jude as an adult desperately tried to forget his childhood trauma.</p>
<p><i>So he had invented some solutions. For small memories— little slights, insults—you relived them again and again until they were neutralized, until they became near meaningless with repetition... . . . For larger memories, you held the scene in your head like a film strip, and then you began to erase it, frame by frame. Neither method was easy: you couldn't stop in the middle of your erasing and examine what you were looking at, for example; you couldn't start scrolling through parts of it and hope you wouldn't get ensnared in the details of what had happened, because you of</i></p>	

Quotes from the novel	Descriptive Analysis
<p><i>course would. You had to work at it every night, until it was completely gone.</i></p> <p><i>.(Yanagihara, 2015, p. 380)</i></p>	
<p><i>Though they never disappeared completely, of course. But they were at least more distant—they weren't things that followed you, wraithlike, tugging at you for attention, jumping in front of you when you ignored them, demanding so much of your time and effort that it became impossible to think of anything else.</i></p> <p><i>(Yanagihara, 2015, p. 380)</i></p>	
<p><i>It was difficult to live without caring, however, and he found himself curiously unable to forget Brother Luke's promise, that when he was sixteen, his old life would stop and his new life would begin. He knew, he did, that Brother Luke had been lying, but he couldn't stop thinking about it. Sixteen, he would think to himself at night. Sixteen. When I am sixteen, this will end. He had asked Brother Luke, once, what their life would be like after he turned sixteen. "You'll go to college," Luke had said, immediately, and he had thrilled to this. He had asked where he would go, and Luke had named the college he had attended as well (although when he had gotten to that college after all, he had looked up Brother Luke—Edgar Wilmot—and had realized there was no record of him having ever attended the school, and he had been relieved, relieved to not have something in common with the brother, although it was he who had let him imagine that he might someday be there) .</i></p> <p><i>(Yanagihara, 2015, p. 540)</i></p>	<p>2. No matter how much time had passed, Jude was unable to erase his childhood traumas.</p>

Quotes from the novel	Descriptive Analysis
<p><i>He will be reminded of how trapped he is, trapped in a body he hates, with a past he hates, and how he will never be able to change either. He will want to cry, from frustration and hatred and pain, but he hasn't cried since what happened with Brother Luke, after which he told himself he would never cry again. He will be reminded that he is a nothing, a scooped-out husk in which the fruit has long since mummified and shrunk, and now rattles uselessly. He will experience that.</i> (Yanagihara, 2015, p. 154)</p>	<p>3. Jude's self-hatred was reflected in his perception of himself.</p>
<p><i>But now, no one could not notice his arms, or his back, or his legs, which are striped with runnels where damaged tissue and muscle have been removed, and indentations the size of thumbprints, where the braces' screws had once been drilled through the flesh and into the bone, and satiny ponds of skin where he had sustained burns in the injury, and the places where his wounds have closed over..... When he has clothes on, he is one person, but without them, he is revealed as he really is, the years of rot manifested on his skin, his own flesh advertising his past, its depravities and corruptions.</i> (Yanagihara, 2015, p. 306)</p>	<p>4. Jude developed a sense of correlation between his childhood trauma, physical appearance, self-perception and his mentality.</p>
<p><i>Until that point, he had never thought too specifically about his appearance. He knew he was ugly. He knew he was ruined. He knew he was diseased.</i> .(Yanagihara, 2015, p. 540)</p> <p><i>But he has been unable to be naked before Willem in the daytime, or even in light, or to do any of the things that he knows from movies and eavesdropping on other people that couples are supposed to do around each</i></p>	<p>5. Jude's sense of pessimism in his self-perception grew stronger.</p>

Quotes from the novel	Descriptive Analysis
<p><i>other: he cannot get dressed in front of Willem, or shower with him, which he'd had to do with Brother Luke, and which he had hated. (Yanagihara, 2015, p. 457)</i></p>	
<p><i>That night he cut himself wildly, uncontrollably, and when he was shaking too badly to continue, he waited, and cleaned the floor, and drank some juice to give himself energy, and then started again. After three rounds of this he crept to the corner of the shower stall and wept, folding his arms over his head, making his hair tacky with blood, and that night he slept there, covered with a towel instead of a blanket. He had done this sometimes when he was a child and had felt like he was exploding, separating from himself like a dying star, and would feel the need to tuck himself into the smallest space he could find so his very bones would stay knit together. Then, he would carefully work himself out from beneath Brother Luke and ball himself on the filthy motel carpet under the bed, which was prickly with burrs and dropped thumbtacks and slimy with used condoms and strange damp spots, or he would sleep in the bathtub or in the closet, beetled up as tight as he was able. "My poor potato bug," Brother Luke would say when he found him like this. "Why are you doing this, Jude?" He had been gentle, and worried, but he had never been able to explain it.(Yanagihara, 2015, p. 658)</i></p>	<p>6.1 Jude's painful reminiscences of Brother Luke were always associated with self-harm (cutting) and childhood abusive sex when Jude and Brother Luke were in the motel.</p>
<p><i>But this pain is a pain he has not felt in decades, and he screams and screams. Voices, faces, scraps of memories, odd associations whir through his mind: the</i></p>	<p>6.2 Jude's painful reminiscences of Brother Luke were always</p>

Quotes from the novel	Descriptive Analysis
<p><i>smell of smoking olive oil leads him to a memory of a meal of roasted funghi, which leads him to the nights in the barn, which leads him to a bale of hay in an empty, fog- smeared meadow outside Sonoma against which he and Brother Luke had once had sex, which leads him to, and to, and to, and to, and to. He smells burning meat, and he breaks out of his trance and looks wildly at the stove, as if he has left something there, a slab of steak seething to itself in a pan, but there is nothing, and he realizes he is smelling himself, his own arm cooking beneath him, and this makes him turn on the faucet at last and the water splashing against the burn, stood for years and years. On and on and on the stories will go, and in their path will lie squalor: blood and bones and dirt and disease and misery. (Yanagihara, 2015, p. 510)</i></p>	<p>associated with self-harm (cutting) and childhood abusive sex when Jude and Brother Luke were in the motel.</p>
<p><i>But as much as he fears sex, he also wants to be touched, he wants to feel someone else’s hands on him, although the thought of that too terrifies him. Sometimes he looks at his arms and is filled with a self-hatred so fiery that he can barely breathe: much of what his body has become has been beyond his control, but his arms have been all his doing, and he can only blame himself. (Yanagihara, 2015, p. 306)</i></p>	<p>7. Jude seemed unable to initiate any romantic and sexual relationship due to the association of his trauma, childhood abuses and pain.</p>
<p><i>In that moment, he goes blank, the world, his very self, erasing themselves. It has been a long, long time since anyone has kissed him, and he remembers the sense of helplessness he felt whenever it happened, and how Brother Luke used to tell him to just open his mouth and relax and do nothing, and now— out of habit and</i></p>	<p>8. Jude’s homosocial experiences with Brother Luke majorly contributed to his characterization in developing homosexual relationships. Later, as</p>

Quotes from the novel	Descriptive Analysis
<p><i>memory, and the inability to do anything else—that is what he does, and waits for it to be over, counting the seconds and trying to breathe through his nose.</i> (Yanagihara, 2015, p. 314)</p>	<p>an adult, Jude began dating a man named Caleb who turned out to be fiercely abusive, thus repeatedly reminding him of the abuses he had received from Brother Luke.</p>
<p><i>He still can't quite understand why he let Caleb come up that night. If he is to admit it to himself, he feels there was something inevitable, even, in a small way, a relief, about Caleb's hitting him: all along, he had been waiting for some sort of punishment for his arrogance, for thinking he could have what everyone else has, and here—at last—it was. This is what you get, said the voice inside his head. This is what you get for pretending to be someone you know you're not, for thinking you're as good as other people.</i> (Yanagihara, 2015, p. 325)</p>	<p>9. Jude's destructive relationship with Caleb who dominated him with physical violence and emotional insult worsened his mental and emotional stability.</p>

For Jude's life-long sexual developments, Brother Luke had inculcated Jude with a sense of sexual stigma as in Table 18

Table 18 Brother Luke's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of sexual developmental relationship

Quotes from the novel	Descriptive Analysis
<p><i>He feels about Caleb the way he once felt about Brother Luke: someone in whom he had, rashly, entrusted himself,</i></p>	<p>1. As a result of a destructive relationship</p>

Quotes from the novel	Descriptive Analysis
<p><i>someone in whom he had placed such hopes, someone he hoped could save him. (Yanagihara, 2015, p. 316)</i></p> <p><i>Finally, he's able to compose himself, and he wipes his eyes and blows his nose. The crying: another leftover from his time with Caleb. For years and years he was able to control it, and now—ever since that night—it seems he is always crying, or on the verge of it, or actively trying to stop himself from doing it. It's as if all his progress from the past few decades has been erased, and he is again that boy in Brother Luke's care, so teary and helpless and vulnerable. (Yanagihara, 2015, p. 449)</i></p>	<p>with Caleb, Jude's childhood past was brought back to life as if he was, once again, a child.</p>
<p><i>But he didn't. He was never able to explain to Willem what the cutting did for him in a way he'd understand: how it was a form of punishment and also of cleansing, how it allowed him to drain everything toxic and spoiled from himself... Certainly he could never have sex without it. Sometimes he wondered: If Brother Luke hadn't given it to him as a solution, who would he have become? Someone who hurt other people, he thought; someone who tried to make everyone feel as terrible as he did; someone even worse than</i></p> <p><i>.(Yanagihara, 2015, p. 490)</i></p>	<p>2. Later, when Jude began a romantic relationship with Willem, his closest friends, his biggest challenge was sex. Since Jude's sex life was always associated with violence, abuses, cutting and Brother Luke, his sexual pleasure inevitably brought back the experience of his past abuses.</p>
<p><i>But sex in his experience was something to be gotten through as quickly as possible, with an efficiency and brusqueness that bordered on the brutal, and when he sensed Willem was trying to prolong their encounters</i></p>	<p>3. In Jude's view, sexual activities were painful and traumatized</p>

Quotes from the novel	Descriptive Analysis
<p>... .And then he would hear Brother Luke's triumphant declaration in his head—I could hear you enjoying yourself—and cringe. I don't, he had always wanted to say, and he wanted to say it now: I don't. But he didn't dare. They were in a relationship. People in relationships had sex. If he wanted to keep Willem, he had to fulfill his side of the bargain, and his dislike for his duties didn't change this. (Yanagihara, 2015, p. 485)</p>	
<p>After Jude has finished telling him about his time with Brother Luke, Willem will ask him, again, if he enjoys having sex at all, even a little, even occasionally, and he will wait the many long minutes until Jude says he doesn't, that he hates it, that he always has, and he will nod, devastated, but relieved to have the real answer... (Yanagihara, 2015, p. 535)</p>	<p>4. The childhood experience hindered a healthy relationship between Jude and Willem.</p>
<p>He was reminded of the years in the motel rooms, although even then he'd had a date to anticipate, however false: sixteen. When he turned sixteen, he would be able to stop. Now he was forty-five, and it was as if he was eleven once again, waiting for the day when someone—once Brother Luke, now (unfair, unfair) Willem—would tell him “That's it. You've fulfilled your duty. No more.” He wished someone would tell him that he was still a full human being despite his feelings.... (Yanagihara, 2015, p. 486)</p>	<p>5. As sexual activities are part of romantic relationships and bonds, Jude's traumatized and sexual experience gradually weakened the homosexual bonds he had with Willem. Any homosexual and romantic activities with</p>
<p>That night was the first night he had almost told Willem he didn't want to have sex, but in the end he had managed not to, and they had. Afterward, he was exhausted. He always struggled to remain present when they were</p>	<p>Willem reminded Jude of Brother Luke.</p>

Quotes from the novel	Descriptive Analysis
<p><i>having sex, to not let himself float away. When he was a child and had learned that he could leave himself, the clients had complained to Brother Luke. “His eyes look dead,” they had said; they hadn’t liked it.</i></p> <p><i>.(Yanagihara, 2015, p. 491)</i></p>	
<p><i>“Do you want to have sex someday?” he asked him one night, and even as he was saying it, he heard how stupid he sounded. But Willem didn’t laugh at him. “Yes,” he said, “I’d like to.” He nodded. Willem waited. “It’s going to take me a while,” he said, at last. “That’s okay,” Willem said. “I’ll wait.”</i> (Yanagihara, 2015, p. 453)</p>	
<p><i>They begin to kiss, which he still has to do with his eyes open, to remind himself that it is Willem he is kissing, not Brother Luke, and he is doing well until he remembers the first night he had come back to the apartment with Caleb, and Caleb’s pressing him against the wall, and everything that followed, and he pulls himself abruptly away from Willem, turning his face from him. “I’m sorry,” he says. “I’m sorry.” He has not taken off his clothes.</i> (Yanagihara, 2015, p. 459)</p>	
<p><i>Now, with Willem, he tried to remember Brother Luke’s commands, which he had always obeyed—Roll over; Now make some noise; Now tell me you like it— and incorporate them when he could, so he would seem like an active participant. He hoped his competency would somehow conceal his lack of enthusiasm, and as Willem slept, he made himself remember the lessons that Brother</i></p>	

Quotes from the novel	Descriptive Analysis
<p><i>Luke taught him, lessons he had spent his adulthood trying to forget. He knew Willem was surprised by his fluency: (Yanagihara, 2015, p. 483)</i></p>	
<p><i>He never had told Willem about what had happened to him with Brother Luke, but along with being unable to speak of it.....Willem had tried to approach the subject through various directions—through stories of friends and acquaintances, some named, some not (he had to assume some of these people were creations, as surely no one person could have such a vast collection of sexually abused friends), through stories about pedophilia he read in magazines, through various discourses on the nature of shame, and how it was often unearned (Yanagihara, 2015, p. 487)</i></p>	

In addition, Brother Luke's influence contributed to Jude's life-long socialization as shown in Table 19

Table 19 Brother Luke's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in term of socialization - Issue in trusting people

Quotes from the novel	Descriptive Analysis
<p><i>He knew why, too, as much as he didn't want to admit it to himself: traditionally, men—adult men, which he didn't yet consider himself among—had been interested in him for one reason, and so he had learned to be frightened of them. But Harold didn't seem to be one of those men. (Although Brother Luke hadn't seemed to be one of those men</i></p>	<p>1. Jude had difficulty trusting people especially those who resembled Brother Luke in terms of ages, power, and gender.</p>

Quotes from the novel	Descriptive Analysis
<p><i>either.) He was frightened of everything.</i> (Yanagihara, 2015, p. 115)</p>	
<p><i>Later, he wakes in their bed, disoriented, and sees Harold sitting next to him, staring at him. "Harold," he says, "what're you doing here?" But Harold doesn't speak, just lunges at him, and he realizes with a sickening lurch that Harold is trying to take his clothes off. No, he tells himself. Not Harold. This can't be. This is one of his deepest, ugliest, most secret fears, and now it is coming true. But then his old instincts awaken: Harold is another client, and he will fight him away. He yells, then, twisting himself, pinwheeling his arms and what he can of his legs, trying to intimidate, to fluster this silent, determined Harold before him, screaming for Brother Luke's help. And then, suddenly, Harold vanishes and is replaced by Willem, his face near his, saying something he can't understand. But behind Willem's head he sees Harold's again, his strange, grim expression, and he resumes his fight. (Yanagihara, 2015, p. 586)</i></p>	<p>2. Jude was always afraid of any man resembling Brother Luke and his sex clients as his childhood sexual experience traumatized him. Even Harold, his professor in the college, whom he trusted the most, reminded him of unpleasant past encounters. His past told him to be aware of people around him as he feared that they might want to be around him for a sexual purpose.</p>

Jude's characterizations in terms of economic and political developments were also influenced by Brother Luke's legacy as in Table 20

Table 20 Brother Luke's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of economic and political developments

Quotes from the novel	Descriptive Analysis
<p><i>So he will never have to do anything he doesn't want to for food or shelter: he finally knows that. But what is he willing to do to feel less alone? Could he destroy everything he's built and protected so diligently for intimacy? How much humiliation is he ready to endure? He doesn't know; he is afraid of discovering the answer. But increasingly, he is even more afraid that he will never have the chance to discover it at all. What does it mean to be a human, if he can never have this? And yet, he reminds himself, loneliness is not hunger, or deprivation, or illness: it is not fatal. Its eradication is not owed him. He has a better life than so many people, a better life than he had ever thought he would have. To wish for companionship along with everything else he has seems a kind of greed, a gross entitlement.</i> (Yanagihara, 2015, p. 307)</p>	<p>1. As a successful professional, Jude became financially independent and held authority as a lawyer. However, his trauma never left him.</p>
<p><i>The person I was will always be the person I am, he realizes. The context may have changed: he may be in this apartment, and he may have a job that he enjoys and that pays him well, and he may have parents and friends he loves. He may be respected; in court, he may even be feared. But fundamentally, he is the same person, a person who inspires disgust, a person meant to be hated</i></p>	<p>2. The critical psychological issue in his life as an adult was his childhood trauma with Brother Luke. As he aged, he became an emotionally insecure person.</p>

Quotes from the novel	Descriptive Analysis
<p><i>... no matter what he does, or how many years he moves away from the monastery, from Brother Luke, no matter how much he earns or how hard he tries to forget. It is the last thing he thinks as his shoulder cracks down upon the concrete, and the world, for an instant, jerks blessedly away from beneath him: $x = x$, he thinks. $x = x$, $x = x$.</i></p> <p>(Yanagihara, 2015, p. 340)</p>	

The relationship between Jude and Brother Luke could be summarized below:

As an adult, he was still unable to decide what he thought about Luke. Yes, he was bad. But was he worse than the other brothers? Had he really made the wrong decision? Would it really have been better if he had stayed at the monastery? Would he have been more or less damaged by his time there? Luke's legacies were in everything he did, in everything he was: his love of reading, of music, of math, of gardening, of languages—those were Luke. His cutting, his hatred, his shame, his fears, his diseases, his inability to have a normal sex life, to be a normal person—those were Luke, too. Luke had taught him how to find pleasure in life, and he had removed pleasure absolutely. (Yanagihara, 2015, p. 423)

4.2 Caleb's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional, social, economic and political development.

As Jude always associated his homosocial/homosexual experiences with the abusive childhood reminiscence of Brother Luke, being in an abusive relationship with Caleb only worsened Jude's mentality and emotional stability in term of his emotional and social development as described below:

Table 21 Caleb's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotion, mental health and social developments

Quotes from the novel	Descriptive Analysis
<p><i>He knows he will still probably feel lonely in the future, but now he has something to answer that loneliness; now he knows for certain that loneliness is the preferable state to whatever it was— terror, shame, disgust, dismay, giddiness, excitement, yearning, loathing—he felt with Caleb.</i></p> <p>(Yanagihara, 2015, p. 333)</p>	<p>1. Jude preferred loneliness over being in an abusive relationship. As a result, he was unable to initiate any romantic bond as he feared making the same mistakes he had made with Caleb.</p>
<p><i>But he kept his life moving along. He got up, he went to work. He simultaneously craved company, so he wouldn't think of Caleb, and dreaded it, because Caleb had reminded him how inhuman he was, how deficient, how disgusting, and he was too embarrassed to be around other people, normal people.</i></p> <p>(Yanagihara, 2015, p. 383)</p>	<p>2. Jude's self-hatred was portrayed in his perception of himself. A sense of correlation between his childhood trauma, physical appearance, self-perception and his mentality was consistently reinforced.</p>
<p><i>He replayed the night with Caleb again and again, obsessively, the memory slowing so that the seconds he was standing naked in the rain on Greene Street stretched into hours, so that his flight down the stairs took days, so that Caleb's raping him in the shower, in the elevator, took weeks. He had visions of taking an ice pick and jamming it through his ear, into his brain, to stop the memories. He</i></p>	<p>3. Jude's destructive relationship with Caleb who dominated him with physical violence and emotional insult worsened his mental and emotional stability.</p>

Quotes from the novel	Descriptive Analysis
<p><i>dreamed of slamming his head against the wall until it split and cracked and the gray meat tumbled out with a wet, bloody thunk. He had fantasies of emptying a container of gasoline over himself and then striking a match, of his mind being gobbled by fire. He bought a set of X-ACTO blades and held three of them in his palm and made a fist around them and watched the blood drip from his hand into the sink as he screamed into the quiet apartment. (Yanagihara, 2015, p. 389)</i></p>	
<p><i>“ Caleb Porter, 52, Fashion Executive. ” Immediately, his mouthful of scrambled eggs and spinach turns to cardboard and glue, and he swallows hard, feeling sick, feeling every nerve ending thrumming alive. He has to read the article three times before he can make sense of any of the facts: pancreatic cancer. “Very fast,” said his colleague and longtime friend... He is still for a moment, staring at the page until the words rearrange themselves into an abstraction of gray before his eyes, and then he hobbles as fast as he can to the bathroom near the kitchen, where he vomits up everything he’s just eaten, gagging over the toilet until he’s coughing up long strands of saliva. He lowers the toilet seat and sits, resting his face in his hands, until he feels better. He wishes, desperately, for his razors,</i></p>	<p>4. Referring to Jude’s painful reminiscences childhood abusive sex with Brother Luke, Jude’s homosocial experiences with Brother Luke majorly contributed to his characterization in developing homosexual relationships. Being in a homosexual relationship with Caleb repeatedly reminded him of the abuses he had received from Brother Luke.</p>

Quotes from the novel	Descriptive Analysis
<i>but he has always been careful not to cut himself during the day, partly because it feels wrong and partly because he knows he has to impose limits upon himself, however artificial, or he'd be cutting himself all day. Lately, he has been trying very hard not to cut himself at all. But tonight, he thinks, he will grant himself an exception.</i> (Yanagihara, 2015, p. 448)	

According to Table 21, Jude's homosocial/homosexual experience with Caleb heavily influenced Jude's characterization in terms of socialization and emotional stability as Jude encountered emotional trauma and corporal violence in similar situations as he had done in his childhood. Therefore, Jude's sense of pessimism and self-stigmatization portrayed and characterized Jude as an emotionally insecure person who had a difficulty to initiate new homosocial/homosexual bonds with others.

4.3 Willem's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional, social, economic and political development.

As described previously, Jude's homosocial/homosexual experiences with the abusive childhood reminiscence of Brother Luke and abusive relationship with Caleb only worsened Jude's mentality and emotional stability in terms of his emotional and social development, which resulted in his emotional insecurity. Willem, however, contributed to Jude's improvement of his sense of emotional stability as stated below.

Table 22 Willem's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional and social developments

Quotes from the novel	Descriptive Analysis
<i>They have been having sex for eighteen months now (he realizes he has to make himself stop</i>	1. As Jude's sexual life involved past trauma, Jude

Quotes from the novel	Descriptive Analysis
<p><i>counting, as if his sexual life is a prison term, and he is working toward its completion), and Willem had waited for him for almost ten. (Yanagihara, 2015, p. 481)</i></p>	<p>defined sexual life as a prison, not as a pleasure.</p>
<p><i>They have never discussed it, but he knows Jude knows he is having sex with other people. He has even given Willem his permission. (Yanagihara, 2015, p. 563)</i></p>	<p>2. Jude no longer enjoyed having sex. Therefore, He allowed Willem to be in an open-relationship.</p>
<p><i>He had cried for Willem, for how frightened he must have been, for how he must have suffered, for his poor short life. But mostly he had cried for himself. How was he going to keep living without Willem? His entire life—his life after Brother Luke, his life after Dr. Traylor, his life after the monastery and the motel rooms and the home and the trucks, which was the only part of his life that counted—had had Willem in it. There had not been a day since he was sixteen and met Willem in their room at Hood Hall in which he had not communicated with Willem in some way. (Yanagihara, 2015, p. 641)</i></p>	<p>3. Willem's death turned Jude's life upside down. He could not see how he would be able to live without Willem.</p>
<p><i>He had had Willem for thirty-four. There was no comparison. Willem had been the first person who loved him, the first person who had seen him not as an object to be used or pitied but as something else, as a friend; he had been the second person who had always, always been kind to him. If he hadn't had Willem, he wouldn't have had any of them—he would never have been able to trust Harold if he hadn't trusted Willem first. He was</i></p>	<p>4. This excerpt summarizes the homosocial and homosexual relationship between Jude and Willem. In Jude's past, his homosexual relationships with other men were abusive, and Jude, consequently, became sexually objectified by these men. On the contrary, Willem</p>

Quotes from the novel	Descriptive Analysis
<i>unable to conceive of life without him, because Willem had so defined what his life was and could be. (Yanagihara, 2015, p. 641)</i>	was the one who truly sacrificed himself for Jude.
<i>He has made a promise to himself to every day find a new reason to keep going. Some of these reasons are little reasons, they are tastes he likes, they are symphonies he likes, they are paintings he likes, buildings he likes, operas and books he likes, places he wants to see, either again or for the first time. Some of these reasons are obligations: Because he should. Because he can. Because Willem would want him to. (Yanagihara, 2015, p. 664)</i>	5. With Willem's death, the only reason that motivated Jude to be alive was Willem's will and wish for Jude to stay alive.
<i>Later that evening, when everyone had left and they were in bed, he had told Willem that he was right. "I'm glad you know your life has meaning," he told him. "I'm glad it's not something I have to convince you of. I'm glad you know how wonderful you are." "But your life has just as much meaning as mine," Willem had said. "You're wonderful, too. Don't you know that, Jude?" (Yanagihara, 2015, p. 688)</i>	6. When Willem was still alive, Willem inspired Jude to be optimistic about staying alive and supported Jude emotionally.
<i>How has he forgotten so completely who he was when he was with Willem? It is as if that person has died along with Willem, and what he is left with is his elemental self, someone he has never liked, someone so incapable of occupying the life he has, the life he has somehow made for himself, in spite of himself. (Yanagihara, 2015, p. 694)</i>	7. Since Willem's death, Jude lost his optimism, and, as a result, his emotional stability was gradually weakened.

Quotes from the novel	Descriptive Analysis
<p><i>He was fifty-three, fifty-three for not even two months. He had injected an artery with air, and had given himself a stroke, and although Andy had told me his death would have been quick, and painless, I later looked it up online and found he had lied to me: it would have meant sticking himself at least twice, with a needle whose gauge was as thick as a hummingbird's beak; it would have been agonizing.</i></p> <p>(Yanagihara, 2015, p. 717)</p>	<p>8. Against Willem's will, Jude committed suicide. His life was nothing but pains without Willem.</p>

Willem's existence and homosocial relationship contributed greatly to Jude's characterization in terms of his emotional and social development in enhancing Jude's emotional stability, optimism and motivation to live a better life. To Jude, Willem was irreplaceable and the one into whom he had put his heart and soul. Being without Willem only drove him to be overwhelmed by his painful trauma of the past abusive experience.

4.4 Harold's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional, social, economic and political development

As stated earlier, Jude's homosocial/homosexual experiences with the abusive childhood reminiscence of Brother Luke and the abusive relationship of Caleb only worsened Jude's mentality and emotional stability in terms of his emotional and social development which influenced his emotional insecurity. On the contrary, Harold contributed to Jude's emotional stability as explained below.

Table 23 Harold's contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional and social developments

Quotes from the novel	Descriptive Analysis
<p><i>Willem thought that Harold's Thanksgiving quest had begun partly as shtick, but over the years, it had morphed into something more serious, and now he was truly unable to stop himself, even as he knew he'd never succeed.</i></p> <p><i>"But you know," Willem said, "it's really all about you." "What do you mean?" he'd asked.</i></p> <p><i>"It's a performance for you," Willem had said.</i></p> <p><i>"It's his way of telling you he cares about you enough to try to impress you, without actually saying he cares about you. (Yanagihara, 2015, p. 178)</i></p>	<p>1. As a parent, Harold expressed his affection without telling Jude directly. Sometimes, Jude might not acknowledge Harold's goodwill for him.</p>
<p><i>And if he was to be honest, he loved what came with Jude as well: Harold and Julia. Jude's adoption had been the first time he had ever felt envious of anything Jude had. He admired a lot of what Jude had— his intelligence and thoughtfulness and resourcefulness—but he had never been jealous of him. But watching Harold and Julia with him, watching how they watched him even when he wasn't looking at them, he had felt a kind of emptiness: he was parentless, and while most of the time he didn't think about this at all, he felt that, for as remote as his parents had been, they had at least been something that had anchored him to his life. Without any family, he was a scrap of paper floating</i></p>	<p>2. Giving unconditional affection for Jude and accepting Jude, Harold and Julia were truly a family to Jude.</p>

Quotes from the novel	Descriptive Analysis
<p><i>through the air, being picked up and tossed aloft with every gust. He and Jude had been united in this. Of course, he knew this envy was ridiculous, and beyond mean: he had grown up with parents, and Jude hadn't. And he knew that Harold and Julia felt an affection for him as well, as much as he did for them.</i> (Yanagihara, 2015, p. 437)</p>	
<p><i>I'm sorry," he said to Harold, Harold who had already lost one son, who was trying to reassure himself that he wouldn't lose another. "I'm sorry, Harold, I'm sorry. Forgive me. I'm being an asshole.</i> (Yanagihara, 2015, p. 610)</p>	<p>3. Harold could not risk losing another precious son, Jude, as he had previously lost Jacob, his deceased son.</p>
<p><i>"I'm fifty-one," he tells Harold. "What's that supposed to mean?" Harold asks. "It means I can take care of myself," he says. "It means I don't need anyone to help me." Harold sighs. "Jude," he says, "there's not an expiration date on needing help, or needing people. You don't get to a certain age and it stops." They're quiet again. "You're so thin," Harold continues, and when he doesn't say anything,</i> (Yanagihara, 2015, p. 672)</p>	<p>4. As Jude tried to harm himself by not eating, Harold told him the definition of his affection for him. As long as Jude was his son, Harold would always be there for him.</p>
<p><i>Everything has gone so wrong, he thinks; how did everything go so wrong? How has he forgotten so completely who he was when he was with Willem? It is as if that person has died along with Willem, and what he is left with is his elemental self, someone he has never liked, someone so incapable of occupying the life he has, the life he has somehow made for himself, in spite of himself. Finally he lifts</i></p>	<p>5. After Willem's death, Jude lost his emotional stability and was once again dominated by his childhood traumas. Both Jude and Harold suffered from this.</p>

Quotes from the novel	Descriptive Analysis
<i>his head and sees Harold staring at him, sees that Harold is actually crying, silently, looking and looking at him. (Yanagihara, 2015, p. 694)</i>	
<i>it ends with him spending the night in the extra bedroom, with Harold and Julia kissing him good night; it ends with him wondering if maybe time really is going to loop back upon itself after all, except in this rendering, he will have Julia and Harold as parents from the beginning, and who knows what he will be, only that he will be better, that he will be healthier, that he will be kinder, that he won't feel the need to struggle so hard against his own life. (Yanagihara, 2015, p. 699)</i>	6. Jude admitted that if he could turn back time, he would want Harold and Julia as his parents. He was certain that his life would be a better one as he mentioned "that he won't feel the need to struggle so hard against his own life."
<i>That's admirable," he said. "It's difficult to start over." "It is," I said. "But you've started over too, Jude. You're admirable, too." He glanced at me, then looked away. "I mean it," I said. I was reminded of a day a year or so after he had been discharged from the hospital after his suicide attempt, ... "Come on," I said. "Three things. Three things you do better than anyone, and then I'll stop bothering you." But he thought and thought and still couldn't think of anything, and hearing his silence, something in me began to panic. "Three things you do well, then," I revised. "Three things you like about yourself." By this time I was almost begging. "Anything," I told him. "Anything. (Yanagihara, 2015, p. 714)</i>	7. Harold continuously supported Jude with positive reinforcement by asking him to remind himself that his life was still worth living.
<i>Or maybe he is closer still: maybe he is that gray cat that has begun to sit outside our neighbor's</i>	8. Even after Jude's suicide, Harold expressed his

Quotes from the novel	Descriptive Analysis
<p><i>house, purring when I reach out my hand to it; maybe he is that new puppy I see tugging at the end of my other neighbor's leash; maybe he is that toddler I saw running through the square a few months ago, shrieking with joy, his parents huffing after him; maybe he is that flower that suddenly bloomed on the rhododendron bush I thought had died long ago; maybe he is that cloud, that wave, that rain, that mist. It isn't only that he died, or how he died; it is what he died believing. And so I try to be kind to everything I see, and in everything I see, I see him.</i> (Yanagihara, 2015, p. 719)</p>	<p>sympathy toward Jude as he said "It isn't only that he died, or how he died; it is what he died believing. And so I try to be kind to everything I see, and in everything I see, I see him." Harold was optimistic that he had no judgment about Jude's life and suicide and he took an effort to be sympathetic to all.</p>

Harold's contribution affected Jude's characterization mostly in terms of his emotional and social development in improving Jude's sense of emotional stability, optimism and self-perception. To Jude, Harold was the one who never stopped supporting him. Harold considered Jude as someone valuable and precious to him whereas Jude could not see himself in the way Harold saw him.

CHAPTER V

CONCLUSION

This first section of this chapter presents the data analysis from an exploration of Jude St. Francis's homosocial desires and homosocial expressions based on the analysis of the homosocial relationships and expressions between Jude St. Francis and the other focal characters, namely Brother Luke, Caleb Porter, Harold Stein and Willem Ragnarsson in response to Research Question 1: How were male homosocial desires expressed and performed by Jude St. Francis, the protagonist of *A Little Life*?

Table 24 Male homosocial desires expressed and performed by Jude St. Francis

Focal characters	Relation to Jude	Types of homosocial relationship	Homosocial relationship	Homosexual relationship
Brother Luke	A brother who raised Jude since he was a child at the monastery	- Emotionally Abusive - Pedophilic	Yes	Yes
Caleb	A fashion executive who was once in a relationship with Jude	- Hostile - Emotionally and physically abusive	Yes	Yes
Willem	Jude's best friend who became an unforgettable lover	- Supportive	Yes	Yes
Harold	Jude's law professor and legal guardian	- Supportive	Yes	No

According to Sedgwick's hypotheses that the potential unbrokenness of a continuum between homosocial and homosexual could be blur yet sharing the same spectrum, the homosocial relationships of Jude with Brother Luke, Caleb and William shifted onto a homosexual continuum. As Sedgwick's theory of the homosocial continuum emphasizes the analysis of men- bonding structures through their

relationships with other men, empowering other men to construct power blocs and protecting male privileges are the ultimate goal. However, this manifestation of male homosocial desire could include “hostility or hatred or something less emotively charged, that shapes an important relationship.” (Sedgwick, 1985)

In *A Little Life*, the similarity of the homosocial and homosexual relationships that Jude shared with Brother Luke and Caleb could be regarded as hostile male bonding due to their physical and emotional subordinations. Jude’s homosocial and homosexual desires and relationships with Brother Luke and Caleb did not enable Jude to construct his power and defend his privilege for Jude’s own sake. On the contrary, Jude was violently exploited verbally, sexually and emotionally. Consequently, from childhood to adulthood, Jude was raised and treated defenselessly and a sense of self-rejection was planted in his personality and mentality, which was expressed through his homosocial desires when socializing with other focal characters.

Nevertheless, Sedgwick also emphasizes the homosexual relationship by raising a constructive question whether the inclusion of sex makes a difference to a social or political relationship and whether homosexual activities are supportive of or oppositional to homosocial desires and bonding. In his homosexual relationship with Brother Luke, it is evident that Jude was sexually abused and forced into child sexual labor. In the present-day context, Brother Luke was perfectly fit into the definition of a “Pedophilia” since the child abuse and exploitation with Jude was prevalent rather than fostering a child. Not only exploited financially by Brother Luke and sexually objectified by his male clients, but Jude was also sexually subjected to these adult males as one of the male key politics to subordinate other men. In his homosexual relationship with Caleb, the main strategy to marginalize Jude was verbal abuse and corporal violence. Therefore, the political incorporation of a man to subordinate another man or boy at the individualistic level includes sexual objectification, verbal abuse and corporal violence.

On the contrary, Jude’s homosocial relationships with William and Harold were supportive in a variety of domains. William and Harold’s homosocial desires and relationships were expressed not only in encouraging and empowering Jude to be emotionally independent and stable but also constructing the male bonding to maintain the power blocs and defend Jude’s own mentality and privilege.

To conclude, the homosocial and homosexual desires Jude expressed, either hostile or affection, were mainly stimulated and influenced by his past childhood experiences, his psychological condition and trauma at different times in his life, his libido and affections from other men from his childhood up until his death.

The following section explores the process of marginalization and hierarchization in Jude's homosocial/homosexual relationships based on the analysis of the homosocial relationships and expressions between Jude St. Francis and the other focal characters, namely Brother Luke, Caleb Porter, Harold Stein and Willem Ragnarsson in response to Research Question 2: How did homosocial relations in the novel hierarchize and marginalize relationships, both homosexual and heterosexual, in the novel?

Table 25 The occurrences of the marginalization and hierarchization

Focal characters	Power relations With Jude St. Francis	Production relations With Jude St. Francis	Emotional attachment (Cathexis) with Jude St. Francis	Marginalization or authorization relationship
Brother Luke	-Subordinating Jude through verbal manipulations	-Financial exploitation - Pedophilia	- Emotionally and verbally abusing Jude - Severely traumatizing Jude	Yes
Caleb	-Marginalizing Jude with repetitive domestic violence and verbal humiliation	- None	- Emotionally and verbally abusing Jude - Severely traumatizing and worsening Jude's mental stability.	Yes
Willem	-Expressing anger and exercising power to prevent Jude from self-harm	- More economy (reduced rental expenses) - Willen and Jude as	- Jude was emotionally attached to Willem	No

Focal characters	Power relations With Jude St. Francis	Production relations With Jude St. Francis	Emotional attachment (Cathexis) with Jude St. Francis	Marginalization or authorization relationship
		mutually and financially dependent	- Jude's mental stability improved significantly - Trust and unconditional affection were given to Jude.	
Harold	-Exercising his power in a form of parenthood to protect Jude from abusive relationships	With Harold's academic circle, professional and stable financial conditions, Jude was assisted in his career opportunity and financial support.	-Jude was accepted unconditionally regardless of his past and background. -Jude was legally adopted and treated like a son by Harold.	No

In order to explore the process of marginalization and hierarchization, Connell's concept of masculinities (2005) was employed in analyzing homosocial and homosexual relationships between Jude and 4 other characters. Since multiple masculinities, according to Connell (2005), are "not fixed character types but configurations of practice generated in specific situations in a changing structure of relationships" and Connell's masculinities are historically changeable at certain times, classification of multiple masculinities could not provide a precise criterion in identifying a certain type of masculinity.

To illustrate, since hegemony is uncertain, historically changeable and culturally specific at a specific time and context, a man can embody more than one type of masculinity for which he is the agent of practicing changeable hegemonic pattern and, at the same time, is marginalized by another man who also practices hegemonic patterns embodying either hegemony or non-hegemony. Therefore, in this study, to

avoid classifying focal characters into masculinity's character typology, the research exclusively emphasizes men's politics among men and same-sex relationships rather than classifying focal characters according to Connell's multiple masculinities. To explore the process of marginalization and hierarchization, in this research, Connell's three-fold structures of social construction were applied to analyze Jude's relationships with other focal characters and identify 3 related domains through power relation, production relation and emotional attachment (cathexis) to further uncover the political relationships among focal male characters in *A Little Life* (2015).

Consequently, the analysis has shed some light on the process of marginalization and hierarchization in *A Little Life* (2015) that is mainly constructed through the incorporation of a man to subordinate another man or boy at the individualistic level consisting of sexual objectification, verbal abuse and corporal violence. Jude's homosocial and homosexual relationships with Brother Luke and Caleb Porter are correspondent to Connell's marginalization and authorization relations when accounts of race, class, age, sexuality, ethnicity, disability and other social factors of Jude are brought into consideration.

Through the 3 structures of power relation, production relation and emotional attachment, Brother Luke possessed authorization relation over Jude since Jude was a child. By exercising his authority and sexualized politics, Brother Luke manipulated Jude to be a child sex labor leading to the child abuse and financial exploitation. Sexually objectified and brutally abused by his male clients, Jude was sexually marginalized by his adult male clients as one of the male key politics to subordinate other men. By considering Jude's childhood contextual variables, when Jude was in a monastery, Jude's class and age became key factors enabling Brother Luke to develop authorization relation and to dominate Jude since Jude's class and age were lower in degrees in comparison to Brother Luke who was older and held authority as a brother in a Catholic monastery. Evidently, Jude did not pose equal status and equal access in the Brother's relations of power, production and emotional attachment as Jude was emotionally and physically marginalized, and exploited financially and sexually in his childhood.

In a similar approach, Caleb Porter considered Jude's disability as an inferiority and weakness leading to the authorization and marginalization relation between Jude and Caleb. Consequently, during destructive relationships, Caleb incorporated domestic violence, verbal and sexual abuse to subordinate Jude. Jude's disability with his leg not only enabled Caleb to marginalize Jude as a helpless and dependent adult but also became a stigma planted by Jude himself.

On the contrary, through the 3 relations of power relation, production relation and emotional attachment, Jude's homosocial and homosexual relationships with Willem and Harold portrayed non-authorization and non-marginalization relation since there was no process of domination and subordination among these focal men in their relationships. In addition, Harold and Willem were supportive to Jude in terms of nurture, financial assistance, stabilizing and positively reinforcing Jude's physical and emotional conditions not to worsen due to Jude's past. Even though the principle and politics of hegemony did not always require violence (Robert W Connell & Messerschmidt, 2005), but particularly in this study, Brother Luke and Caleb practiced the actions of subordination to ascend and achieve the top of men hierarchy through corporal violence, verbal abuse, and sexualized relationships at the individual level.

This last section of this chapter presents the results of an investigation of the contributions of homosocial experiences and relationships to the characterization of Jude St. Francis in terms of emotional, social, economic and political development based on the analysis of the influences of the homosocial relationships between Jude St. Francis and the other focal characters, namely Brother Luke, Caleb Porter, Harold Stein and Willem Ragnarsson in response to Research Question 3: How did homosocial experiences and relationships contribute to the characterization of Jude St. Francis in terms of emotional, social, economic and political development? The data analysis is described below.

Table 26 The contributions of homosocial experiences and relationships to Jude St. Francis in terms of emotional, social, economic and political development

Focal characters	Contributions to Jude's emotional and social development	Contributions to Jude's economic and political development.
Brother Luke	<ul style="list-style-type: none"> - Implanting trauma, self-harm, self-hatred attitude to Jude - Shaping Jude's personality, sexuality and mentality - Resulting in Jude's inability to initiate any romantic and sexual relationship due to the reminiscences of his trauma, childhood abuse and pains 	As an adult, Jude became financially independent and worked as a lawyer but his past with Brother Luke prevented him from being emotionally secure.
Caleb	<ul style="list-style-type: none"> - Developing a destructive and abusive relationship with Jude - Reminding Jude of his destructive relationship with Brother Luke - Jude's sense of pessimism and self-stigmatization characterized him as an emotionally insecure person and Jude had a hardship to initiate any new homosocial and homosexual bonds with others. 	None
Willem	<ul style="list-style-type: none"> - William was the one who did not sexually objectify Jude - William truly and unconditionally supported Jude in improving Jude's sense of optimism and emotions. - Enhancing Jude's emotional stability - Motivating Jude to live a better life and overcome the past abusive experience 	None
Harold	<ul style="list-style-type: none"> - Giving Jude unconditional affection and accepting Jude as a family member - Reaffirming his affection for Jude and positively reinforcing Jude to keep living. 	With Harold's academic circle, Jude received further career opportunities and financial support.

As Jude's homosocial experiences with Brother Luke were the most influential in shaping his life-long personal development and identity in various areas, Jude's identity and personality were shaped by his trauma, self-harm and violence, self-hatred attitude, sexual and interpersonal relationships, and his sexuality in terms of emotional and social and sexual development. The psychological trauma of Jude's childhood abuses was the most prominent influence affecting Jude's mental and physical health with life-long repercussions. In exploring Jude's emotional attachment according to Connell's psychoanalysis of the dynamic unconscious and the concept of repression, the homosocial desires and the representation of Jude crystalized and portrayed that Jude's personality and mentality were constructed by pressures to conform with the society in which he grew up. In other words, such pressures were experienced by the young Jude in the context of a monastery in which he was raised by Brother Luke.

Moreover, Jude's life-long sexuality could be interpreted, according to Freud's hypothesis (cited in Connell, 2005) that masculinity and femininity coexist in both men and women and that adult sexuality and gender are not fixed by nature but constructed through a long and conflict-ridden process during Jude's life-long span. In addition, Jude internalized a sense of sexual stigma inculcated by Brother Luke. The prevalent contributions of Brother Luke's homosocial experiences and relationships could be seen in terms of Jude's emotional, social and sexual development. Jude's childhood experience hindered a constructive relationship with William and Harold, and he had difficulties trusting people especially those who resembled Brother Luke in terms of age, power, and gender. He was always extra cautious about any man resembling Brother Luke and his sex clients as his childhood sexual experience traumatized him. Even Harold, his professor in the college, whom he trusted the most, reminded him of unpleasant past encounters with older men in sexual and abusive relationships. Consequently, Jude became an emotionally insecure person in spite of his financial independence and success in his profession as a lawyer.

With Caleb Porter, Jude associated his homosocial/homosexual experiences with the abusive childhood reminiscence of Brother Luke. Being in a destructive relationship with Caleb only worsened Jude's mentality and emotional stability in terms of his emotional and social development. Later on, Jude was unable to initiate any romantic bond as he feared making the same mistakes he had made with Caleb.

Similarly to his relation with Brother Luke, the homosocial and homosexual experience with Caleb heavily contributed to Jude's characterization as Jude encountered emotional trauma and corporal violence as in his childhood. Consequently, Jude, once again, became an emotionally insecure person deeply characterized by a sense of pessimism and self-stigmatization and unable to initiate new homosocial and homosexual bonds with other focal male characters.

On the opposite, Jude's homosocial and homosexual relationships with Willem and Harold provided him with constructive contributions to his characterization in various areas. In terms of emotional and social development, Willem truly sacrificed himself for Jude to overcome his abusive homosexual relationships with other men. Not only did Willem inspire Jude to be optimistic about staying alive and support Jude emotionally, but he also put endless efforts to nurture and maintain Jude's self-esteem. Jude's emotional stability, however, weakened as a result of Willem's sudden death.

More importantly, Harold's contribution affected Jude's characterization mostly in terms of his emotional and social development in improving Jude's sense of emotional stability, optimism and self-perception. By giving unconditional affection to Jude and accepting Jude, Harold and Julia were truly a family to Jude. Legally adopted by Harold, Jude was continuously supported by positive reinforcement. Even after Jude committed suicide, Harold expressed his sympathy toward the deceased Jude. To Jude, Harold was the one who never stopped supporting him. Jude was positioned as someone valuable and precious to Harold whereas Jude could not see himself in a positive aspect in which Harold saw him. Lastly, Jude's success in his profession as a lawyer was due to Harold's academic circle where Jude was given career opportunities, advancement and financial support.

In conclusion, the analysis of the influences of the homosocial relationships between Jude St. Francis and the other focal characters, namely Brother Luke, Caleb Porter, Harold Stein and Willem Ragnarsson yields an illustration of a life of Jude whose identity, sexuality, mentality, self-representation and his homosexual/homosocial desires with other focal men did not accidentally and randomly occur but were influenced by the contributions of intimate focal characters since Jude was a child up until his death. This result was in accordance with the analysis of homosexual men's sexualities in their life history case studies in which Connell stressed that sexualities

emerged from many- sided negotiations in multiple arenas, including emotional relations in the home and sexual marketplace; economic and workplace relations; authority relations and friendships (Robert William Connell, 2005).



CHAPTER VI

DISCUSSION

Men's Politics in *A Little Life*

By exploring social structures through power relation, production relation and cathexis (emotional attachment) of Jude's homosocial/sexual relationships with other focal characters in *A Little Life* (Yanagihara, 2015), the occurrences of hierarchization and marginalization are directly correspondent to the politics among men at collective and individual levels.

At the collective scale, the Catholic monastery where Jude was raised could be regarded as a masculine institution. Most of the Brothers exercised the institutional power and sustained the patriarchal institution to embody the display of hegemonic positions. To gain the controls and authorized command to subordinate boys in the monastery, the power inheritance among the Brothers as a cooperative process of power domination system was narrated in direct and domestic violence and verbal abuses employed in punishing Jude for their institutional legitimation and hierarchy. The use of corporal violence and verbal abuses enabled the Brothers in the monastery to implement a political strategy to authorize and justify their actions and rights due to their ideology of male supremacy. More importantly, when Jude was unwillingly prostituted and forced into sex labor by Brother Luke, his abusive male clients practiced a certain pattern of marginalization and authorization by incorporating corporal violence and verbal abuses to dominate Jude. Eventually, Jude was sexually objectified by his clients and also by Brother Luke whom he trusted the most at that moment.

Through corporal violence, verbal abuse, and sexualized relationships at the individual level, in *A Little Life*, the actions of subordination by Brother Luke and Caleb portrayed the process of hierarchization and subordination to ascend and achieve the domination of Jude. The mutual political strategies shared by men in collective and individual levels become direct violence, verbal abuses, and unconsent and non-reciprocal sexual intercourse. In a similar view of feminist patriarchy, Rubin (1975) stresses that "the suppression of the homosexual component of human sexuality, and

by corollary, the oppression of homosexuals, is... a product of the same system whose rules and relations oppress women.” Miserably, as Jude internalized sexual stigma, childhood abusive experience, self-hatred mentality as political outcomes reproduced by collective groups of men Jude encountered and focal men Jude shared intimacies with, he also inflicted corporal violence and verbal abuse on himself. This was reflected in Jude’s self-expression; for instance, “Until that point, he had never thought too specifically about his appearance. He knew he was ugly. He knew he was ruined. He knew he was diseased.” (Yanagihara, 2015, p. 540) The terms “ugly” and “diseased” could potentially be abusive words Jude used to describe himself. He also applied self-violence; for example, “That night he cut himself wildly, uncontrollably, and when he was shaking too badly to continue, he waited, and cleaned the floor, and drank some juice to give himself energy, and then started again.” (Yanagihara, 2015, p. 658) Jude’s self-harm and self-reprimand could indicate his psychological condition – that he had no power to control and dominate over anyone else except his own body.

Jude’s homosocial and sexual desires and his psychological issues were shaped by the political consequences of the incorporations of domestic violence, verbal abuse, and sexualized objectification as parts of the processes of hierarchization and marginalization among male communities at collective and individual levels.

Sedgwick’s Homosocial Continuum and Triangle of Desire in *A Little Life*

The homosocial and homosexual continuum shared by Jude and Willem provided Jude with a constructive same-sex relationship developed from being friends to lovers until the final stages of their life span; for instance, “*Sometimes, the improbability of what has happened wallops him, and he is stilled. His first relationship (can it be called a relationship?): Brother Luke. His second: Caleb Porter. And his third: Willem Ragnarsson, his dearest friend, the best person he knows, a person who could have virtually anyone he wanted, man or woman, and yet for some bizarre set of reasons— a warped curiosity? madness? pity? idiocy?— has settled on him.*” (Yanagihara, 2015, p. 458)

In other words, the male continuum from homosociality to homosexuality between Jude and William could be a prime representation of a homosexual bond and conclusively verified the validity of Sedgwick's theory of male homosocial desire and spectrum that a non-sexual and same-sex relationship could seamlessly shift to a homosexual relationship in which these desires could be any social forces, for instance, love and hatred, at a certain time. In the present-day context, the discontinuity between male homosociality and homosexuality in *A Little Life* would occur mostly due to legal, social, individual factors and human rights in the United State of America rather than homophobia in the previous decades.

More importantly, Sedgwick's concept of homosocial desire could provide queer interpretation by exploring the underlying male continuum of homosocial desire and relations. To illustrate, the homosocial relation and male bonding between Jude and William could be seen in the representation of Girard's triangular of desire (1965) adopted and adapted by Sedgwick (1995). René Girard's concept of "the triangle of desire" in "Deceit, Desire, and the Novel". Girard (1965) argues that the subject desires the object through an imitation of a model that has already desired the same object. Girard calls this model "the mediator of desire," claiming that one's desire is not spontaneous but rather aroused by the presence of the mediator. During the homosocial relationship with Jude, William had a heteronormative relationship with a woman named Philippa who acted, according to Girard's theory, as the mediator, and later on as a former romantic partner into William's relationship circle, as Jude mentioned: "*He thinks, then, of a conversation he had once had with Willem and Philippa; Philippa was talking about how someday, when she and Willem were old, they'd take over her parents' house and orchards in southern Vermont. "I can see it now," she said. "The kids'll have moved back in with us, because they won't be able to make it in the real world, and they'll have six kids between them with names like Buster and Carrot and Vixen, who'll run around naked and won't be sent to school, and whom Willem and I will have to support until the end of time"* (Yanagihara, 2015, p. 249).

To Sedgwick (2015), in terms of men's dominance over women, it is a heteronormative realm in which men must incorporate women as lovers into patriarchy through rituals such as marriage as Jude mentions above. In addition, Willem also

included Jude's existence and incorporated Jude into his prospective family life with Philippa as three of them had a conversation as seen in

"Because—Jude'll be living with us, too."

"Oh, will I?" he asked lightly, but pleased, and relieved, to be included in Willem's vision of old age. (Yanagihara, 2015, p. 250)

The core of Girard's concept is that the subject's rivalry with the mediator intensifies and augments the subject's desire for the object. For his interpretation of the triangular desire, Girard explains how the subject envies and hates but at the same time secretly admires and imitates the mediator and how the two rivals produce and cement their male bond while competing for Willem as the desired object in this study. As this relationship could be portrayed as "the triangle of desire" in which Willem acted as the object of desire whereas Jude and Philippa competed and developed a rival bond as illustrated below:

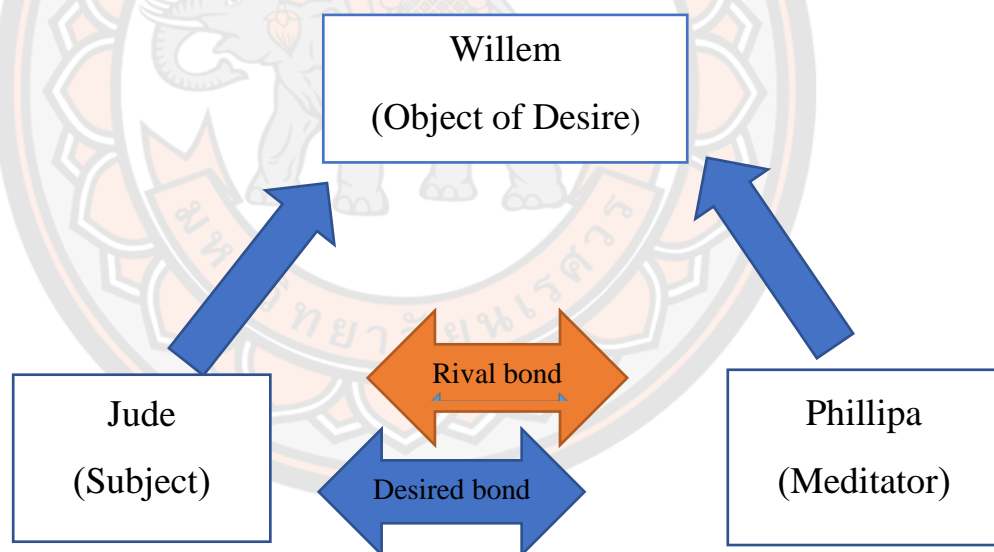


Figure 1 The homosocial triangle of desires of the focal characters; Jude, Willem and Philippa

Based upon Girard's framework of triangular desire, Sedgwick places "male homosocial desire within the structural context of triangular, heterosexual desire." As Jude was a subject of desire, Jude could acknowledge a sense of envy and resentment from Philippa, the mediator, as Jude added *"He understood why Philippa might resent*

him: *Willem invited him everywhere with them, included him in everything, even in their retirement, even in Philippa's daydream of their old age.*“ (Yanagihara, 2015, p. 250)

Moreover, Jude could perceive the jealousy from Philippa as he stated that *“He wouldn't be the one to ruin Willem's chances for happiness: he wanted Willem to have the orchard and the termite-nibbled house and the grandchildren and the wife who was jealous of his company and attention.”* (Yanagihara, 2015, p. 250) Also, It seemed Jude developed a love-hate relationship with Philippa as William added that *“He knew that Philippa had nothing against Jude; she liked him, and Jude liked her as well, and had even one day gently told Willem that he thought he should spend more time with Philippa when he was in town.”* (Yanagihara, 2015, p. 224) In addition to that, Jude developed a constructive desire to strengthen his relationship with Philippa as seen in: *“After that, he was careful to always decline Willem's invitations, even if it was to things that didn't involve his and Philippa's couplehood—if they were going to a party at Malcolm's to which he was also invited, he'd leave separately, and at Thanksgiving, he made sure to ask Philippa to Boston as well, though she hadn't come in the end.”* (Yanagihara, 2015, p. 250)

More importantly, Philippa also took the interest in Jude's sexuality as this might alter or shift not only the homosocial relationship between Jude and Willem but also the heteronormative relationship between Willem and Philippa: *“Jude's sex life, his sexuality, had been a subject of ongoing fascination for everyone who knew him, and certainly for Willem's girlfriends.”* (Yanagihara, 2015, p. 439) Nevertheless, Jude's concern about the romantic relationship between Philippa and Willem could be portrayed in his guilt as illustrated in *“Later, when Willem and Philippa broke up, he would feel as guilty as if he had been solely to blame.”* (Yanagihara, 2015, p. 250)

In simple words, the relations between Jude and Philippa could be described in Sedgwick's words: *“as in any erotic rivalry, the bond that links the two rivals is as intense and potent as the bond that links either of the rivals to the beloved: that the bonds of 'rivalry' and 'love,' differently as they are experienced, are equally powerful and in many senses equivalent.”* (Sedgwick, 1985) With the inclusion of heteronormative relationship with women, as in “the triangle of desire” connecting Willem, Jude and Philippa, Sedgwick (1985) notes that “in any male-dominated

society, there is a special relationship between male homosocial (including homosexual) desire and the structures for maintaining and transmitting patriarchal power: a relationship founded on an inherent and potentially active structural congruence.” Notedly, the homosocial bond between Jude and Willem was strengthened through the inclusion of Phillipa into their relationship as when William asked Andy, Jude’s and Willem’s close friend, if he could become Jude’s romantic partner and then Andy answered that “First,” he said, “I don’t think it’s strange, Willem. I think it makes sense in a lot of ways. You two have always had something different, something unusual. So—I always wondered, despite your girlfriends.” (Yanagihara, 2015, p. 446)

In conclusion, Sedgwick’s homosociality has contradictory structures. First, a homoerotic network in which male (non-sexual) homoeroticism is intensively involved in order to strengthen and reinforce the male bonds. Second, as shown in “the triangle of desire” a homophobic network in which any homosexual bond is excluded in a homophobic context.

Deconstructing Binary Opposition and Heteronormative Sexuality

A Little Life demonstrated the dominance of compulsory heteronormative ideologies about sexualities that needed to be deconstructed and described as below.

“Kit lifted his head and glared at him (he didn’t have much of a sense of humor). “Willem, I am happy for you,” he said. “I care about you. But have you thought about what’s going to happen to your career? Have you thought about how you’re going to be typecast? You don’t know what it’s like being a gay actor in this business.” “I don’t really think of myself as gay, though,” he began, and Kit rolled his eyes. “Don’t be so naïve, Willem,” he said. “Once you’ve touched a dick, you’re gay.”” (Yanagihara, 2015, p. 470)

Willem portrayed himself as a male and his gender assignment was designated and perceived by people around him as a man with a biological male status attaching to heteronormative stereotypical discourses. As a result, Willem’s sexual orientation and gender role must be sexually attached to women only as his sexuality must also be fixed and unchangeable and his gender performance must follow the social pattern and masculine practices of compulsory heteronormative expectation. As queer theory

focuses on gender identity, seeking not to categorize sexuality, and leaves the sexuality field unexplored, the emphasis is not only on individuals that are attracted to others of the same sex but also on individuals' sexuality and bodies that do not conform with the social dominant norms, hence resisting compulsory and hegemonic heterosexuality.

As Kit claimed that his sexuality was homosexual, it was assumed that Kit would resist the fixed and stabled binary gender roles and sexuality of heteronormative discourses since he, as a gay man, was socially marginalized and deviated by stereotypical and compulsory heteronormative roles. Instead, it was ironical that Kit reinforced the compulsory heteronormative assumption by criticizing Willem's sexual orientation and categorizing Willem's sexual preference and identity as a gay man. However, Kit was trapped in compulsory heteronormative discourse. Nevertheless, Willem insisted that his identity was still a man who had an affection for Jude.

Moreover, the misconception of the gender stereotypical association of biological status and gendered structure of social practices is socially constructed and misled. In the United States, gay soldiers and sailors were excluded from the military by the constraints of their homosexuality. Still, resistant efforts were made to change in terms of civil liberties and military efficiency since sexualities were non-influential in terms of the capacities to work and to kill in arm forces (Connell, 2005). In a similar aspect, there was no significant correlation between Willem's sexuality and Willem's acting performance. Therefore, being a gay man or a straight man would not be an issue of a professional actor.

“Willem had always supported this organization, and he told Max that although he would be pleased to present an award or sponsor a table—as he had every year for the past decade—he wouldn't come out, because he didn't believe there was anything to come out of: he wasn't gay.” (Yanagihara, 2015, p. 516)

Although Willem insisted that he was not gay, the heteronormative social norm had already assigned the practice of homosexual gender role to Willem. The misconception of anatomical sex, sexual preference and orientation of Willem was expressed through a monolithic binary view consisting of two categories; homosexuality and heterosexuality only. By attaching to compulsory heteronormative discourses, people, in general, automatically and socially become gay when they only engage in the homosexual relationship either a lifetime or only a certain period.

Therefore, compulsory heteronormative discourses enable people in a certain society to generalize other's experiences based on dominant heteronormative gender roles. Willem challenged this compulsory heteronormative assumption that he was an ordinary man who developed a romantic bond with Jude, and he, himself, did not need to be categorized or be told who he supposes to be. The conflict here was that compulsory heteronormative revolving the concepts of gender assignment, gender identity, gender role and sexual orientation were associated in a linear dimension corresponding to the biological sex, being born a male or female, and performing binary gender roles as socially and culturally as expected. On the contrary, gender assignment, gender identity, gender role and sexual orientation become separated, and they do not always share rigid boundaries.

“He assured Willem that if he missed having sex with women, he should, and that he wouldn't mind. But “I don't,” Willem said. “I want to have sex with you.”” (Yanagihara, 2015, p. 486)

As Jude and Willem were in a romantic relationship, Willem was given a permission to have any sexual activity with other women. Therefore, Willem's sexual orientation and preferences were not consistent and fixed since Willem's sexual desire could not be a representation of his sexuality. More importantly, Jude and Willem constructed their own unique bonds that did not require homosexual activity but emotionally and spiritually attached to each other. The relationship of Jude and Willem could be an excellent representation of the concept of fluidity with gender identity rejecting the binarism between men and women. As Butler (1990) asserts, gender must be considered as a social act that an individual of either sex can perform. This leads to deconstruct defined categories and the hegemonic structures and ideologies that contribute to the perpetuation of the understanding of gender, sex and sexual identities as fixed and unchangeable.

“He was careful about who he chose to sleep with: he picked people (women, really: they had almost all been women) who he either sensed or knew, from previous experience, were truly only interested in him for sex and were going to be discreet. Often, they were confused, and he didn't blame them. “Aren't you in a relationship with a man?” they would ask, and he would tell them that he was, but that they had an

open relationship. “So are you not really gay?” they would ask, and he would say, “No, not fundamentally.”” (Yanagihara, 2015, p. 565)

Willem’s sexual fluidity could be seen in his sexual orientation. However, most people who engaged in sexual intercourses with Willem were confused and curious about Willem’s homosexual relationship with Jude due to the hegemonic heteronormative discourses that sexual activities and sexuality must be fixed, consistent, and unchangeable in a linear dimension of time. As a result, Willem’s sexual life was always questioned since it did not conform to the heteronormative social norm.

“Besides, he wasn’t what he had ever imagined for Willem: he had imagined someone beautiful (and female) and intelligent for Willem, someone who would know how fortunate she was, someone who would make him feel fortunate as well. He knew this was—like so many of his imaginings about adult relationships—somewhat gauzy and naïve, but that didn’t mean it couldn’t happen. He was certainly not the kind of person Willem should be with; for Willem to be with him over the theoretical fantasy woman he’d conjured for him was an unbelievable tumble.” (Yanagihara, 2015, p. 451)

It was prevalent that Jude was also influenced by heteronormative social norms since Jude considered Willem as a straight man and his sexual orientation must be heteronormative. Jude internalized and valued the compulsory heteronormative relationship over his unique relationship with Willem. It was evident that Jude also clinged to binary oppositional sexuality.

““Willem,” Max said, “you’re in a relationship, a serious relationship, with a man. That is the very definition of gay.” “I’m not in a relationship with a man,” he said, hearing how absurd the words were, “I’m in a relationship with Jude.”” (Yanagihara, 2015, p. 516)

It was undeniable that Willem was the only one who kept resisting gender stereotypes and hegemonic heterosexuality since he challenged the idea that he could not be categorized and described into a single term of sexuality. He insisted that his romantic and homosexual relationship with Jude was not something to be policed in any term of heterosexual normative discourses. In simple words, Willem transcended the sexual and gendered categorization of prescribed social practices in his contexts. To Willem, his affections and relationship with Jude were far beyond being defined by anyone except Willem and Jude.

Willem's sexuality portrayed the facts that individuals are constantly questioning the idea of fixed and stable sexual and gender identity in multiple ways and the emphasis on the interpretation of the notion of sexual and gender identity as fluid and inconstant formation. In addition, Willem's sexuality enabled us to comprehend his identity and sexual orientation consisting of a wide range of elements that it was impossible to categorize him into a category based on a single shared characteristic of being male and, more importantly, to recognize differences and diversity of sexualities. By deconstructing the compulsory heteronormative discourses, the absence of social policing of gender and sexual orientation would enable any men to have friendships with other men regardless of sexual orientation and gender (Chen, 2012). The precise boundaries between homosociality and homosexuality would not be necessary, and the potential for fluidity in relationships would accelerate. As Chen stresses that

“Men would not need to categorize people in terms of “friend” or “potential lover,” but would instead have a singular category of relationship in which they could both provide and receive intimacy and care. This proposition would also undermine sexual fluidity as a woman-specific construct, and permit men to experience more fluidity in both relationship forms and sexual relationship partners.” (Chen, 2012, p. 262)

This was similar to Sedgwick's male homosocial desire since the male homosocial continuum of relationships between homosocial and homosexual regimes could be seamlessly connected.

Contributions of this study

A depiction of Jude St. Francis in *A Little Life* represents the struggle of a homosexual man with his efforts to cement his bonds with other men either homosocial or homosexual in the context of 21st-century American society. As legal recognition, gender and social equality allow Americans to freely form their relationships upon their desires and free will regardless of their diversities in skin complexions, races, sexual orientation and etc., men in general, such as Jude and Willems, are provided with choices and an opportunity to directly and openly construct homosocial and homosexual bonds with any men and anyone to uncover the fluidity in sexualities that are left unexplored as, for instance, seen in a newly coined term “pansexuality” is made

possible and described as the attraction that is not limited to people of particular gender identity or sexual orientation in 21st-century setting. Without homosexuality policing or legal charge in comparison to previous decades such as sodomy of homosexual taboo, the rigid boundaries of homosocial and homosexual bonds are seamlessly and obviously connected.

Notably, the reflection of Jude St. Francis's struggle with Brother Luke and Caleb Porter in their homosocial relations shed the light on the discrepancy between social structures of gender equality, legal recognition, and the structure of male social hierarchy in the 21st century American society. Contrast to the structures of the social and gender equality, as they operate horizontally, and the legal and human rights are distributed equally to Americans in a horizontal dimension, the male social hierarchy in *A Little Life* is a vertical structure transmitting the power downwardly. Since Jude could not access power in the male social hierarchy, He is deprived of possessing power relations. The incompatibility of these social structures including male social hierarchy is their differences conflicts between vertical structure and horizontal structure.

Apart from *A Little Life*'s reflection of the homosexual experience in modern society, the application of genders and their concepts can be adopted and adapted in the EFL classroom. The issues of genders can be conducted and discussed in schools, for example, through the use of literature in the EFL classroom. The discussion of gender and gender roles in selected literature and literature-related activities can be beneficial to positively influence gender attitudes (Trepanier-Street, & Romatowski, 1999). By reading and using *A Little Life* in teaching literature in the EFL classroom can be an initial step in raising gender awareness and the issue of gender roles and gender-conscious discussions for EFL learners. In general, people are visibly and unconsciously exposed and associated with gender stereotypes and gender inequality. Therefore, school lessons can be a potential tool to reshape the attitudes towards conventional gender roles, heteronormative and stereotypical gender patterns. With Connell's perspective, she defines "*gender is ... a topic on which there is a great deal of prejudice, myth and outright falsehood*" (Connell, 2009, p. ix).

To neutralize and reconceptualize stereotypical gender patterns that exist in present-day society, EFL teachers should incorporate gender issues in the study material and the contents they are teaching. Since, according to Connell (2009), gender

is “*a key dimension of personal life, social relations and culture*” (Connell, 2009, p. ix) and by reading *A Little Life*, the EFL learners are introduced with a vivid context and setting in which the protagonist and focal characters from many different social backgrounds represented and used for discussions. To simply put, gender-neutral pedagogy can be integrated into teaching literature with a focus on genders providing new and different approaches and perspectives regarding gender issues. In a similar approach, the basic objective of gender pedagogy is to enable the learners to adopt a change-oriented critical strategy and conscious relations to power relations and social hierarchies existing between sexes (Lundberg & Werner, 2012).

As gender is considered as a socially constructed performance, Connell (2009) contends that gender is an active condition under construction and configuration while gender theory (Connell, 2009) argues that cultures and societies formulate gender roles based on heteronormative norms and these hegemonic societal norms are defined as ideal or correct behaviors assigned to a person of that specific sex. Connell states more that “*people construct themselves as masculine or feminine. We claim a place in the gender order – or respond to the place we have been given – by the way we conduct ourselves in everyday life*” (Connell, 2009, p. 6).

The interrogation of gender roles and heteronormative norms might not be an issue EFL students encounter every day until the mismatch with pre-determined ideologies of how men and women or boys and girls are expected to perform corresponding to correct or heteronormative behaviors for people of their specific sexes. Hence, EFL teachers could be facilitators providing an insightful explanation of the gendered characteristics which are considered stereotypical to each gender and widely used, for instance, in literature. To illustrate, the literature-related activity can be the identification of focal male characters that their representations that differ from male stereotypes and gender norms. As for the main characters, for example, Jude and Willem can be categorized into the deviated characteristics, the students can clearly point out that Jude and Willem do not conform to stereotypical patterns of the male gender. However, people, in general, differ in various terms and social conditions including biological diversities and their social backgrounds.

As Connell (2009) firmly argues that people construct themselves with masculine or feminine traits and they are not fixed by nature, for a person to fit into characteristics that are correspondent to binary genders is considered acceptable. The expected outcome of the incorporation gender-neutral pedagogy in teaching literature is for the EFL students to challenge heteronormative and societal norms that EFL students with diversities to embrace their differences and they are eligible of making decisions if they need to fit in or not with the societal norm and categorization of gendered characteristics and behavioral configurations that are unrealistic and unhealthy perspectives on genders and gender roles.

Nevertheless, EFL teachers need to discuss the various views on genders with EFL students since most people have a variety of perspectives in different societies and contexts revolving around gender norms. As a result, students might be able to find it easy to interrogate societal norms depicted in literature allowing both teachers and students to acquire new knowledge and construct the deconstructive ideas in a new direction.

Using literature in the classroom as a teaching resource provides students with the opportunity to reflect their opinions on cultural and social phenomena, such as gender issues in various contexts and in the English-speaking regions. The overall objective is to enable students to be initiative in challenging gender roles and to prove that there is no difference between being male or female for people to exercise their free will, gender equality, and sexual fluidity to reconceptualize their gender roles by their own definitions.

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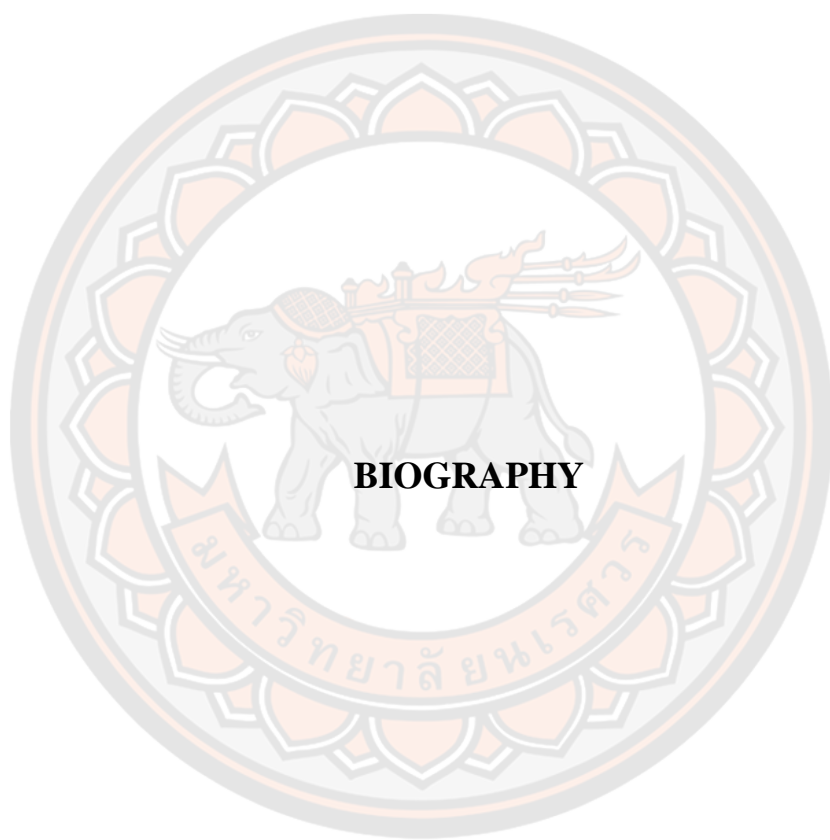
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BIOGRAPHY

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